

Exemplars of Reading Text Complexity, Quality, and Range & Sample Performance Tasks Related to Core Standards

Selecting Text Exemplars

The following text samples primarily serve to exemplify the level of complexity and quality that the Standards require all students in a given grade band to engage with. Additionally, they are suggestive of the breadth of texts that students should encounter in the text types required by the Standards. The choices should serve as useful guideposts in helping educators select texts of similar complexity, quality, and range for their own classrooms. They expressly do not represent a partial or complete reading list.

The process of text selection was guided by the following criteria:

- **Complexity.** Appendix A describes in detail a three-part model of measuring text complexity based on qualitative and quantitative indices of inherent text difficulty balanced with educators' professional judgment in matching readers and texts in light of particular tasks. In selecting texts to serve as exemplars, the work group began by soliciting contributions from teachers, educational leaders, and researchers who have experience working with students in the grades for which the texts have been selected. These contributors were asked to recommend texts that they or their colleagues have used successfully with students in a given grade band. The work group made final selections based in part on whether qualitative and quantitative measures indicated that the recommended texts were of sufficient complexity for the grade band. For those types of texts—particularly poetry and multimedia sources—for which these measures are not as well suited, professional judgment necessarily played a greater role in selection.
- **Quality.** While it is possible to have high-complexity texts of low inherent quality, the work group solicited only texts of recognized value. From the pool of submissions gathered from outside contributors, the work group selected classic or historically significant texts as well as contemporary works of comparable literary merit, cultural significance, and rich content.
- **Range.** After identifying texts of appropriate complexity and quality, the work group applied other criteria to ensure that the samples presented in each band represented as broad a range of sufficiently complex, high-quality texts as possible. Among the factors considered were initial publication date, authorship, and subject matter.

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When excerpts appear, they serve only as stand-ins for the full text. The Standards require that students engage with appropriately complex literary and informational works; such complexity is best found in whole texts rather than passages from such texts.

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Sample Performance Tasks

The text exemplars are supplemented by brief performance tasks that further clarify the meaning of the Standards. These sample tasks illustrate specifically the application of the Standards to texts of sufficient complexity, quality, and range. Relevant Reading standards are noted in brackets following each task, and the words in italics in the task reflect the wording of the Reading standard itself. (Individual grade-specific Reading standards are identified by their strand, grade, and number, so that RI.4.3, for example, stands for Reading, Informational Text, grade 4, standard 3.)

How to Read This Document

The materials that follow are divided into text complexity grade bands as defined by the Standards: K-1, 2-3, 4-5, 6-8, 9-10, and 11-CCR. Each band's exemplars are divided into text types matching those required in the Standards for a given grade. K-5 exemplars are separated into stories, poetry, and informational texts (as well as read-aloud texts in kindergarten through grade 3). The 6-CCR exemplars are divided into English language arts (ELA), history/social studies, and science, mathematics, and technical subjects, with the ELA texts further subdivided into stories, drama, poetry, and informational texts. (The history/social studies texts also include some arts-related texts.) Citations introduce each excerpt, and additional citations are included for texts not excerpted in the appendix. Within each grade band and after each text type, sample performance tasks are included for select texts.

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Grades 11–CCR Text Exemplars

Stories

Chaucer, Geoffrey. *The Canterbury Tales*. Translated into modern English by Neville Coghill. Harmondsworth: Penguin, 1951. (Late 14th Century)
From The General Prologue

When in April the sweet showers fall
 That pierce March's drought to the root and all
 And bathed every vein in liquor that has power
 To generate therein and sire the flower;
 When Zephyr also has with his sweet breath,
 Filled again, in every holt and heath,
 The tender shoots and leaves, and the young sun
 His half-course in the sign of the Ram has run,
 And many little birds make melody
 That sleep through all the night with open eye
 (So Nature pricks them on to ramp and rage)
 Then folk do long to go on pilgrimage,
 And palmers to go seeking out strange strands,
 To distant shrines well known in distant lands.
 And specially from every shire's end
 Of England they to Canterbury went,
 The holy blessed martyr there to seek
 Who helped them when they lay so ill and weak
 It happened that, in that season, on a day
 In Southwark, at the Tabard, as I lay
 Ready to go on pilgrimage and start
 To Canterbury, full devout at heart,
 There came at nightfall to that hostelry
 Some nine and twenty in a company
 Of sundry persons who had chanced to fall
 In fellowship, and pilgrims were they all
 That toward Canterbury town would ride.
 The rooms and stables spacious were and wide,
 And well we there were eased, and of the best.
 And briefly, when the sun had gone to rest,
 So had I spoken with them, every one,
 That I was of their fellowship anon,
 And made agreement that we'd early rise
 To take the road, as I will to you apprise.
 But none the less, whilst I have time and space,
 Before yet further in this tale I pace,
 It seems to me in accord with reason
 To describe to you the state of every one
 Of each of them, as it appeared to me,
 And who they were, and what was their degree,
 And even what clothes they were dressed in;
 And with a knight thus will I first begin.

de Cervantes, Miguel. *Don Quixote: The Ormsby Translation, Revised Backgrounds and Sources Criticism*. New York: W. W. Norton, 1981. (1605)

In a village of La Mancha, the name of which I have no desire to call to mind, there lived not long since one of those gentlemen that keep a lance in the lance-rack, an old buckler, a lean hack, and a greyhound for coursing. An olla of rather more beef than mutton, a salad on most nights, scraps on Saturdays, lentils on Fridays, and a pigeon or so extra on Sundays, made away with three-quarters of his income. The rest of it went in a doublet of fine cloth and velvet

breeches and shoes to match for holidays, while on week-days he made a brave figure in his best homespun. He had in his house a housekeeper past forty, a niece under twenty, and a lad for the field and market-place, who used to saddle the hack as well as handle the bill-hook. The age of this gentleman of ours was bordering on fifty; he was of a hardy habit, spare, gaunt-featured, a very early riser and a great sportsman. They will have it his surname was Quixada or Quesada (for here there is some difference of opinion among the authors who write on the subject), although from reasonable conjectures it seems plain that he was called Quexana. This, however, is of but little importance to our tale; it will be enough not to stray a hair's breadth from the truth in the telling of it.

You must know, then, that the above-named gentleman whenever he was at leisure (which was mostly all the year round) gave himself up to reading books of chivalry with such ardour and avidity that he almost entirely neglected the pursuit of his field-sports, and even the management of his property; and to such a pitch did his eagerness and infatuation go that he sold many an acre of tillageland to buy books of chivalry to read, and brought home as many of them as he could get. But of all there were none he liked so well as those of the famous Feliciano de Silva's composition, for their lucidity of style and complicated conceits were as pearls in his sight, particularly when in his reading he came upon courtships and cartels, where he often found passages like "the reason of the unreason with which my reason is afflicted so weakens my reason that with reason I murmur at your beauty;" or again, "the high heavens, that of your divinity divinely fortify you with the stars, render you deserving of the desert your greatness deserves." Over conceits of this sort the poor gentleman lost his wits, and used to lie awake striving to understand them and worm the meaning out of them; what Aristotle himself could not have made out or extracted had he come to life again for that special purpose. He was not at all easy about the wounds which Don Belianis gave and took, because it seemed to him that, great as were the surgeons who had cured him, he must have had his face and body covered all over with seams and scars. He commended, however, the author's way of ending his book with the promise of that interminable adventure, and many a time was he tempted to take up his pen and finish it properly as is there proposed, which no doubt he would have done, and made a successful piece of work of it too, had not greater and more absorbing thoughts prevented him.

Many an argument did he have with the curate of his village (a learned man, and a graduate of Sigüenza) as to which had been the better knight, Palmerin of England or Amadis of Gaul. Master Nicholas, the village barber, however, used to say that neither of them came up to the Knight of Phoebus, and that if there was any that could compare with him it was Don Galaor, the brother of Amadis of Gaul, because he had a spirit that was equal to every occasion, and was no finikin knight, nor lachrymose like his brother, while in the matter of valour he was not a whit behind him. In short, he became so absorbed in his books that he spent his nights from sunset to sunrise, and his days from dawn to dark, poring over them; and what with little sleep and much reading his brains got so dry that he lost his wits. His fancy grew full of what he used to read about in his books, enchantments, quarrels, battles, challenges, wounds, wooings, loves, agonies, and all sorts of impossible nonsense; and it so possessed his mind that the whole fabric of invention and fancy he read of was true, that to him no history in the world had more reality in it. He used to say the Cid Ruy Diaz was a very good knight, but that he was not to be compared with the Knight of the Burning Sword who with one back-stroke cut in half two fierce and monstrous giants. He thought more of Bernardo del Carpio because at Roncesvalles he slew Roland in spite of enchantments, availing himself of the artifice of Hercules when he strangled Antaeus the son of Terra in his arms. He approved highly of the giant Morgante, because, although of the giant breed which is always arrogant and ill-conditioned, he alone was affable and well-bred. But above all he admired Reinaldos of Montalban, especially when he saw him sallying forth from his castle and robbing everyone he met, and when beyond the seas he stole that image of Mahomet which, as his history says, was entirely of gold. To have a bout of kicking at that traitor of a Ganelon he would have given his housekeeper, and his niece into the bargain.

In short, his wits being quite gone, he hit upon the strangest notion that ever madman in this world hit upon, and that was that he fancied it was right and requisite, as well for the support of his own honour as for the service of his country, that he should make a knight-errant of himself, roaming the world over in full armour and on horseback in quest of adventures, and putting in practice himself all that he had read of as being the usual practices of knights-errant; righting every kind of wrong, and exposing himself to peril and danger from which, in the issue, he was to reap eternal renown and fame. Already the poor man saw himself crowned by the might of his arm Emperor of Trebizond at least; and so, led away by the intense enjoyment he found in these pleasant fancies, he set himself forthwith to put his scheme into execution.

The first thing he did was to clean up some armour that had belonged to his great-grandfather, and had been for ages lying forgotten in a corner eaten with rust and covered with mildew. He scoured and polished it as best he could, but he perceived one great defect in it, that it had no closed helmet, nothing but a simple morion. This deficiency, however, his ingenuity supplied, for he contrived a kind of half-helmet of pasteboard which, fitted on to the morion, looked like a whole one. It is true that, in order to see if it was strong and fit to stand a cut, he drew his sword and gave it a couple of slashes, the first of which undid in an instant what had taken him a week to do. The ease with which he had knocked it to pieces disconcerted him somewhat, and to guard against that danger he set to work again, fixing bars of iron on the inside until he was satisfied with its strength; and then, not caring to try any more experiments with it, he passed it and adopted it as a helmet of the most perfect construction.

He next proceeded to inspect his hack, which, with more quartos than a real and more blemishes than the steed of Gonela, that "tantum pellis et ossa fuit," surpassed in his eyes the Bucephalus of Alexander or the Babieca of the Cid. Four days were spent in thinking what name to give him, because (as he said to himself) it was not right that a horse

belonging to a knight so famous, and one with such merits of his own, should be without some distinctive name, and he strove to adapt it so as to indicate what he had been before belonging to a knight-errant, and what he then was; for it was only reasonable that, his master taking a new character, he should take a new name, and that it should be a distinguished and full-sounding one, befitting the new order and calling he was about to follow. And so, after having composed, struck out, rejected, added to, unmade, and remade a multitude of names out of his memory and fancy, he decided upon calling him Rocinante, a name, to his thinking, lofty, sonorous, and significant of his condition as a hack before he became what he now was, the first and foremost of all the hacks in the world.

Having got a name for his horse so much to his taste, he was anxious to get one for himself, and he was eight days more pondering over this point, till at last he made up his mind to call himself “Don Quixote,” whence, as has been already said, the authors of this veracious history have inferred that his name must have been beyond a doubt Quixada, and not Quesada as others would have it. Recollecting, however, that the valiant Amadis was not content to call himself curtly Amadis and nothing more, but added the name of his kingdom and country to make it famous, and called himself Amadis of Gaul, he, like a good knight, resolved to add on the name of his, and to style himself Don Quixote of La Mancha, whereby, he considered, he described accurately his origin and country, and did honour to it in taking his surname from it.

So then, his armour being furbished, his morion turned into a helmet, his hack christened, and he himself confirmed, he came to the conclusion that nothing more was needed now but to look out for a lady to be in love with; for a knight-errant without love was like a tree without leaves or fruit, or a body without a soul. As he said to himself, “If, for my sins, or by my good fortune, I come across some giant hereabouts, a common occurrence with knights-errant, and overthrow him in one onslaught, or cleave him asunder to the waist, or, in short, vanquish and subdue him, will it not be well to have some one I may send him to as a present, that he may come in and fall on his knees before my sweet lady, and in a humble, submissive voice say, ‘I am the giant Caraculiambro, lord of the island of Malindrania, vanquished in single combat by the never sufficiently extolled knight Don Quixote of La Mancha, who has commanded me to present myself before your Grace, that your Highness dispose of me at your pleasure?’” Oh, how our good gentleman enjoyed the delivery of this speech, especially when he had thought of some one to call his Lady! There was, so the story goes, in a village near his own a very good-looking farm-girl with whom he had been at one time in love, though, so far as is known, she never knew it nor gave a thought to the matter. Her name was Aldonza Lorenzo, and upon her he thought fit to confer the title of Lady of his Thoughts; and after some search for a name which should not be out of harmony with her own, and should suggest and indicate that of a princess and great lady, he decided upon calling her Dulcinea del Toboso—she being of El Toboso—a name, to his mind, musical, uncommon, and significant, like all those he had already bestowed upon himself and the things belonging to him.

**Austen, Jane. *Pride and Prejudice*. New York: Oxford University Press, 1990. (1813)
From Chapter 1**

It is a truth universally acknowledged that a single man in possession of a good fortune, must be in want of a wife.

However little known the feelings or views of such a man may be on his first entering a neighbourhood, this truth is so well fixed in the minds of the surrounding families that he is considered as the rightful property of someone or other of their daughters.

“My dear Mr. Bennet,” said his lady to him one day, “have you heard that Netherfield Park is let at last?”

Mr. Bennet replied that he had not.

“But it is,” returned she; “for Mrs. Long has just been here, and she told me all about it.”

Mr. Bennet made no answer.

“Do not you want to know who has taken it?” cried his wife impatiently.

“You want to tell me, and I have no objection to hearing it.”

This was invitation enough.

“Why, my dear, you must know, Mrs. Long says that Netherfield is taken by a young man of large fortune from the north of England; that he came down on Monday in a chaise and four to see the place, and was so much delighted with it, that he agreed with Mr. Morris immediately; that he is to take possession before Michaelmas, and some of his servants are to be in the house by the end of next week.”

“What is his name?”

“Bingley.”

"Is he married or single?"

"Oh! single, my dear, to be sure! A single man of large fortune; four or five thousand a year. What a fine thing for our girls!"

"How so? how can it affect them?"

"My dear Mr. Bennet," replied his wife, "how can you be so tiresome! You must know that I am thinking of his marrying one of them."

"Is that his design in settling here?"

"Design! nonsense, how can you talk so! But it is very likely that he may fall in love with one of them, and therefore you must visit him as soon as he comes."

"I see no occasion for that. You and the girls may go, or you may send them by themselves, which perhaps will be still better, for as you are as handsome as any of them, Mr. Bingley might like you the best of the party."

"My dear, you flatter me. I certainly have had my share of beauty, but I do not pretend to be anything extraordinary now. When a woman has five grown-up daughters she ought to give over thinking of her own beauty."

"In such cases a woman has not often much beauty to think of."

"But, my dear, you must indeed go and see Mr. Bingley when he comes into the neighbourhood."

"It is more than I engage for, I assure you."

"But consider your daughters. Only think what an establishment it would be for one of them. Sir William and Lady Lucas are determined to go, merely on that account, for in general, you know, they visit no new-comers. Indeed you must go, for it will be impossible for us to visit him if you do not."

"You are over-scrupulous surely. I dare say Mr. Bingley will be very glad to see you; and I will send a few lines by you to assure him of my hearty consent to his marrying whichever he chooses of the girls: though I must throw in a good word for my little Lizzy."

"I desire you will do no such thing. Lizzy is not a bit better than the others; and I am sure she is not half so handsome as Jane, nor half so good-humoured as Lydia. But you are always giving her the preference."

"They have none of them much to recommend them," replied he; "they are all silly and ignorant, like other girls; but Lizzy has something more of quickness than her sisters."

"Mr. Bennet, how can you abuse your own children in such a way! You take delight in vexing me. You have no compassion on my poor nerves."

"You mistake me, my dear. I have a high respect for your nerves. They are my old friends. I have heard you mention them with consideration these twenty years at least."

"Ah! you do not know what I suffer."

"But I hope you will get over it, and live to see many young men of four thousand a year come into the neighbourhood."

"It will be no use to us if twenty such should come, since you will not visit them."

"Depend upon it, my dear, that when there are twenty, I will visit them all."

Mr. Bennet was so odd a mixture of quick parts, sarcastic humour, reserve, and caprice, that the experience of three-and-twenty years had been insufficient to make his wife understand his character. Her mind was less difficult to develop. She was a woman of mean understanding, little information, and uncertain temper. When she was discontented she fancied herself nervous. The business of her life was to get her daughters married; its solace was visiting and news.

Poe, Edgar Allan. "The Cask of Amontillado." *Complete Stories and Poems of Edgar Allen Poe*. New York: Doubleday, 1984. (1846)

The thousand injuries of Fortunato I had borne as I best could, but when he ventured upon insult I vowed revenge. You, who so well know the nature of my soul, will not suppose, however, that gave utterance to a threat. At length I would be avenged; this was a point definitely, settled --but the very definitiveness with which it was resolved precluded the idea of risk. I must not only punish but punish with impunity. A wrong is unredressed when retribution overtakes its redresser. It is equally unredressed when the avenger fails to make himself felt as such to him who has done the wrong.

It must be understood that neither by word nor deed had I given Fortunato cause to doubt my good will. I continued, as was my in to smile in his face, and he did not perceive that my smile now was at the thought of his immolation.

He had a weak point --this Fortunato --although in other regards he was a man to be respected and even feared. He prided himself on his connoisseurship in wine. Few Italians have the true virtuoso spirit. For the most part their enthusiasm is adopted to suit the time and opportunity, to practise imposture upon the British and Austrian millionaires. In painting and gemmary, Fortunato, like his countrymen, was a quack, but in the matter of old wines he was sincere. In this respect I did not differ from him materially; --I was skilful in the Italian vintages myself, and bought largely whenever I could.

It was about dusk, one evening during the supreme madness of the carnival season, that I encountered my friend. He accosted me with excessive warmth, for he had been drinking much. The man wore motley. He had on a tight-fitting parti-striped dress, and his head was surmounted by the conical cap and bells. I was so pleased to see him that I thought I should never have done wringing his hand.

I said to him --"My dear Fortunato, you are luckily met. How remarkably well you are looking to-day. But I have received a pipe of what passes for Amontillado, and I have my doubts."

"How?" said he. "Amontillado, A pipe? Impossible! And in the middle of the carnival!"

"I have my doubts," I replied; "and I was silly enough to pay the full Amontillado price without consulting you in the matter. You were not to be found, and I was fearful of losing a bargain."

"Amontillado!"

"I have my doubts."

"Amontillado!"

"And I must satisfy them."

"Amontillado!"

"As you are engaged, I am on my way to Luchresi. If any one has a critical turn it is he. He will tell me --"

"Luchresi cannot tell Amontillado from Sherry."

"And yet some fools will have it that his taste is a match for your own."

"Come, let us go."

**Brontë, Charlotte. *Jane Eyre*. Oxford: Oxford University Press, 2000. (1848)
From Chapter 1**

There was no possibility of taking a walk that day. We had been wandering, indeed, in the leafless shrubbery an hour in the morning; but since dinner (Mrs. Reed, when there was no company, dined early) the cold winter wind had brought with it clouds so sombre, and a rain so penetrating, that further out-door exercise was now out of the question.

I was glad of it: I never liked long walks, especially on chilly afternoons: dreadful to me was the coming home in the raw twilight, with nipped fingers and toes, and a heart saddened by the chidings of Bessie, the nurse, and humbled by the consciousness of my physical inferiority to Eliza, John, and Georgiana Reed.

The said Eliza, John, and Georgiana were now clustered round their mama in the drawing-room: she lay reclined on a sofa by the fireside, and with her darlings about her (for the time neither quarrelling nor crying) looked perfectly happy. Me, she had dispensed from joining the group; saying, "She regretted to be under the necessity of keeping me at a distance; but that until she heard from Bessie, and could discover by her own observation, that I was endea-

vouring in good earnest to acquire a more sociable and childlike disposition, a more attractive and sprightly manner—something lighter, franker, more natural, as it were—she really must exclude me from privileges intended only for contented, happy, little children.”

“What does Bessie say I have done?” I asked.

“Jane, I don’t like cavillers or questioners; besides, there is something truly forbidding in a child taking up her elders in that manner. Be seated somewhere; and until you can speak pleasantly, remain silent.”

A breakfast-room adjoined the drawing-room, I slipped in there. It contained a bookcase: I soon possessed myself of a volume, taking care that it should be one stored with pictures. I mounted into the window-seat: gathering up my feet, I sat cross-legged, like a Turk; and, having drawn the red moreen curtain nearly close, I was shrined in double retirement.

Folds of scarlet drapery shut in my view to the right hand; to the left were the clear panes of glass, protecting, but not separating me from the drear November day. At intervals, while turning over the leaves of my book, I studied the aspect of that winter afternoon. Afar, it offered a pale blank of mist and cloud; near a scene of wet lawn and storm-beat shrub, with ceaseless rain sweeping away wildly before a long and lamentable blast.

**Hawthorne, Nathaniel. *The Scarlet Letter: A Romance*. New York: Penguin, 2003. (1850)
From Chapter 16**

The road, after the two wayfarers had crossed from the Peninsula to the mainland, was no other than a foot-path. It straggled onward into the mystery of the primeval forest. This hemmed it in so narrowly, and stood so black and dense on either side, and disclosed such imperfect glimpses of the sky above, that, to Hester’s mind, it imaged not amiss the moral wilderness in which she had so long been wandering. The day was chill and sombre. Overhead was a gray expanse of cloud, slightly stirred, however, by a breeze; so that a gleam of flickering sunshine might now and then be seen at its solitary play along the path. This flitting cheerfulness was always at the further extremity of some long vista through the forest. The sportive sunlight--feebly sportive, at best, in the predominant pensiveness of the day and scene--withdrew itself as they came nigh, and left the spots where it had danced the drearier, because they had hoped to find them bright.

“Mother,” said little Pearl, “the sunshine does not love you. It runs away and hides itself, because it is afraid of something on your bosom. Now, see! There it is, playing a good way off. Stand you here, and let me run and catch it. I am but a child. It will not flee from me--for I wear nothing on my bosom yet!”

“Nor ever will, my child, I hope,” said Hester.

“And why not, mother?” asked Pearl, stopping short, just at the beginning of her race. “Will not it come of its own accord when I am a woman grown?”

“Run away, child,” answered her mother, “and catch the sunshine. It will soon be gone “

Pearl set forth at a great pace, and as Hester smiled to perceive, did actually catch the sunshine, and stood laughing in the midst of it, all brightened by its splendor, and scintillating with the vivacity excited by rapid motion. The light lingered about the lonely child, as if glad of such a playmate, until her mother had drawn almost nigh enough to step into the magic circle too.

“It will go now,” said Pearl, shaking her head.

“See!” answered Hester, smiling; “now I can stretch out my hand and grasp some of it.”

As she attempted to do so, the sunshine vanished; or, to judge from the bright expression that was dancing on Pearl’s features, her mother could have fancied that the child had absorbed it into herself, and would give it forth again, with a gleam about her path, as they should plunge into some gloomier shade. There was no other attribute that so much impressed her with a sense of new and untransmitted vigor in Pearl’s nature, as this never failing vivacity of spirits: she had not the disease of sadness, which almost all children, in these latter days, inherit, with the scrofula, from the troubles of their ancestors. Perhaps this, too, was a disease, and but the reflex of the wild energy with which Hester had fought against her sorrows before Pearl’s birth. It was certainly a doubtful charm, imparting a hard, metallic lustre to the child’s character. She wanted--what some people want throughout life--a grief that should deeply touch her, and thus humanize and make her capable of sympathy. But there was time enough yet for little Pearl.

“Come, my child!” said Hester, looking about her from the spot where Pearl had stood still in the sunshine--“we will sit down a little way within the wood, and rest ourselves.”

Dostoevsky, Fyodor. *Crime and Punishment*. Translated by Constance Black Garnett. New York: Dover, 2001. (1866)

On an exceptionally hot evening early in July a young man came out of the garret in which he lodged in S. Place and walked slowly, as though in hesitation, towards K. bridge.

He had successfully avoided meeting his landlady on the staircase. His garret was under the roof of a high, five-storied house and was more like a cupboard than a room. The landlady who provided him with garret, dinners, and attendance, lived on the floor below, and every time he went out he was obliged to pass her kitchen, the door of which invariably stood open. And each time he passed, the young man had a sick, frightened feeling, which made him scowl and feel ashamed. He was hopelessly in debt to his landlady, and was afraid of meeting her.

This was not because he was cowardly and abject, quite the contrary; but for some time past he had been in an overstrained irritable condition, verging on hypochondria. He had become so completely absorbed in himself, and isolated from his fellows that he dreaded meeting, not only his landlady, but anyone at all. He was crushed by poverty, but the anxieties of his position had of late ceased to weigh upon him. He had given up attending to matters of practical importance; he had lost all desire to do so. Nothing that any landlady could do had a real terror for him. But to be stopped on the stairs, to be forced to listen to her trivial, irrelevant gossip, to pestering demands for payment, threats and complaints, and to rack his brains for excuses, to prevaricate, to lie—no, rather than that, he would creep down the stairs like a cat and slip out unseen.

This evening, however, on coming out into the street, he became acutely aware of his fears.

“I want to attempt a thing like that and am frightened by these trifles,” he thought, with an odd smile. “Hm... yes, all is in a man’s hands and he lets it all slip from cowardice, that’s an axiom. It would be interesting to know what it is men are most afraid of. Taking a new step, uttering a new word is what they fear most.... But I am talking too much. It’s because I chatter that I do nothing. Or perhaps it is that I chatter because I do nothing. I’ve learned to chatter this last month, lying for days together in my den thinking... of Jack the Giant-killer. Why am I going there now? Am I capable of that? Is that serious? It is not serious at all. It’s simply a fantasy to amuse myself; a plaything! Yes, maybe it is a plaything.”

The heat in the street was terrible: and the airlessness, the bustle and the plaster, scaffolding, bricks, and dust all about him, and that special Petersburg stench, so familiar to all who are unable to get out of town in summer—all worked painfully upon the young man’s already overwrought nerves. The insufferable stench from the pot-houses, which are particularly numerous in that part of the town, and the drunken men whom he met continually, although it was a working day, completed the revolting misery of the picture. An expression of the profoundest disgust gleamed for a moment in the young man’s refined face. He was, by the way, exceptionally handsome, above the average in height, slim, well-built, with beautiful dark eyes and dark brown hair. Soon he sank into deep thought, or more accurately speaking into a complete blankness of mind; he walked along not observing what was about him and not caring to observe it. From time to time, he would mutter something, from the habit of talking to himself, to which he had just confessed. At these moments he would become conscious that his ideas were sometimes in a tangle and that he was very weak; for two days he had scarcely tasted food.

He was so badly dressed that even a man accustomed to shabbiness would have been ashamed to be seen in the street in such rags. In that quarter of the town, however, scarcely any shortcoming in dress would have created surprise. Owing to the proximity of the Hay Market, the number of establishments of bad character, the preponderance of the trading and working class population crowded in these streets and alleys in the heart of Petersburg, types so various were to be seen in the streets that no figure, however queer, would have caused surprise. But there was such accumulated bitterness and contempt in the young man’s heart, that, in spite of all the fastidiousness of youth, he minded his rags least of all in the street. It was a different matter when he met with acquaintances or with former fellow students, whom, indeed, he disliked meeting at any time. And yet when a drunken man who, for some unknown reason, was being taken somewhere in a huge waggon dragged by a heavy dray horse, suddenly shouted at him as he drove past: “Hey there, German hatter” bawling at the top of his voice and pointing at him—the young man stopped suddenly and clutched tremulously at his hat. It was a tall round hat from Zimmerman’s, but completely worn out, rusty with age, all torn and bespattered, brimless and bent on one side in a most unseemly fashion. Not shame, however, but quite another feeling akin to terror had overtaken him.

Jewett, Sarah Orne. “A White Heron.” *A White Heron and Other Stories*. Boston: Houghton Mifflin, 1886. (1886)

Half a mile from home, at the farther edge of the woods, where the land was highest, a great pine-tree stood, the last of its generation. Whether it was left for a boundary mark, or for what reason, no one could say; the woodchoppers who had felled its mates were dead and gone long ago, and a whole forest of sturdy trees, pines and oaks and maples, had grown again. But the stately head of this old pine towered above them all and made a landmark for sea and shore miles and miles away. Sylvia knew it well. She had always believed that whoever climbed to the top of it could see the ocean; and the little girl had often laid her hand on the great rough trunk and looked up wistfully at those dark boughs that the wind always stirred, no matter how hot and still the air might be below. Now she thought of the tree with a new excitement, for why, if one climbed it at break of day, could not one see all the world, and easily discover from whence the white heron flew, and mark the place, and find the hidden nest?

What a spirit of adventure, what wild ambition! What fancied triumph and delight and glory for the later morning when she could make known the secret! It was almost too real and too great for the childish heart to bear.

All night the door of the little house stood open and the whippoorwills came and sang upon the very step. The young sportsman and his old hostess were sound asleep, but Sylvia's great design kept her broad awake and watching. She forgot to think of sleep. The short summer night seemed as long as the winter darkness, and at last when the whippoorwills ceased, and she was afraid the morning would after all come too soon, she stole out of the house and followed the pasture path through the woods, hastening toward the open ground beyond, listening with a sense of comfort and companionship to the drowsy twitter of a half-awakened bird, whose perch she had jarred in passing. Alas, if the great wave of human interest which flooded for the first time this dull little life should sweep away the satisfactions of an existence heart to heart with nature and the dumb life of the forest!

There was the huge tree asleep yet in the paling moonlight, and small and silly Sylvia began with utmost bravery to mount to the top of it, with tingling, eager blood coursing the channels of her whole frame, with her bare feet and fingers, that pinched and held like bird's claws to the monstrous ladder reaching up, up, almost to the sky itself. First she must mount the white oak tree that grew alongside, where she was almost lost among the dark branches and the green leaves heavy and wet with dew; a bird fluttered off its nest, and a red squirrel ran to and fro and scolded pettishly at the harmless housebreaker. Sylvia felt her way easily. She had often climbed there, and knew that higher still one of the oak's upper branches chafed against the pine trunk, just where its lower boughs were set close together. There, when she made the dangerous pass from one tree to the other, the great enterprise would really begin.

She crept out along the swaying oak limb at last, and took the daring step across into the old pine-tree. The way was harder than she thought; she must reach far and hold fast, the sharp dry twigs caught and held her and scratched her like angry talons, the pitch made her thin little fingers clumsy and stiff as she went round and round the tree's great stem, higher and higher upward. The sparrows and robins in the woods below were beginning to wake and twitter to the dawn, yet it seemed much lighter there aloft in the pine-tree, and the child knew she must hurry if her project were to be of any use.

The tree seemed to lengthen itself out as she went up, and to reach farther and farther upward. It was like a great main-mast to the voyaging earth; it must truly have been amazed that morning through all its ponderous frame as it felt this determined spark of human spirit wending its way from higher branch to branch. Who knows how steadily the least twigs held themselves to advantage this light, weak creature on her way! The old pine must have loved his new dependent. More than all the hawks, and bats, and moths, and even the sweet voiced thrushes, was the brave, beating heart of the solitary gray-eyed child. And the tree stood still and frowned away the winds that June morning while the dawn grew bright in the east.

Sylvia's face was like a pale star, if one had seen it from the ground, when the last thorny bough was past, and she stood trembling and tired but wholly triumphant, high in the tree-top. Yes, there was the sea with the dawning sun making a golden dazzle over it, and toward that glorious east flew two hawks with slow-moving pinions. How low they looked in the air from that height when one had only seen them before far up, and dark against the blue sky. Their gray feathers were as soft as moths; they seemed only a little way from the tree, and Sylvia felt as if she too could go flying away among the clouds. Westward, the woodlands and farms reached miles and miles into the distance; here and there were church steeples, and white villages, truly it was a vast and awesome world.

**Melville, Herman. *Billy Budd, Sailor*. New York: Penguin, 1986. (1886)
From Chapter 26**

At sea in the old time, the execution by halter of a military sailor was generally from the fore-yard. In the present instance, for special reasons the main-yard was assigned. Under an arm of that lee-yard the prisoner was presently brought up, the Chaplain attending him. It was noted at the time and remarked upon afterwards, that in this final scene the good man evinced little or nothing of the perfunctory. Brief speech indeed he had with the condemned one, but the genuine Gospel was less on his tongue than in his aspect and manner towards him. The final preparations personal to the latter being speedily brought to an end by two boatswain's mates, the consummation impended. Billy stood facing aft. At the penultimate moment, his words, his only ones, words wholly unobstructed in the utterance were these -- "God bless Captain Vere!" Syllables so unanticipated coming from one with the ignominious hemp about his neck -- a conventional felon's benediction directed aft towards the quarters of honor; syllables too delivered in the clear melody of a singing-bird on the point of launching from the twig, had a phenomenal effect, not unenhanced by the rare personal beauty of the young sailor spiritualized now thro' late experiences so poignantly profound.

Without volition as it were, as if indeed the ship's populace were but the vehicles of some vocal current electric, with one voice from alow and aloft came a resonant sympathetic echo -- "God bless Captain Vere!" And yet at that instant Billy alone must have been in their hearts, even as he was in their eyes.

At the pronounced words and the spontaneous echo that voluminously rebounded them, Captain Vere, either thro' stoic self-control or a sort of momentary paralysis induced by emotional shock, stood erectly rigid as a musket in the ship-armorer's rack.

The hull deliberately recovering from the periodic roll to leeward was just regaining an even keel, when the last signal, a preconcerted dumb one, was given. At the same moment it chanced that the vapory fleece hanging low in the East, was shot thro' with a soft glory as of the fleece of the Lamb of God seen in mystical vision, and simultaneously therewith, watched by the wedged mass of upturned faces, Billy ascended; and, ascending, took the full rose of the dawn.

In the pinioned figure, arrived at the yard-end, to the wonder of all no motion was apparent, none save that created by the ship's motion, in moderate weather so majestic in a great ship ponderously cannoned.

Chekhov, Anton. "Home." Translated by Constance Garnett. *Early Short Stories 1883-1888*. New York: Modern Library, 1999. 352-361. (1887)

'Somebody came from the Grigorievs' to fetch a book, but I said you were not at home. The postman has brought the newspapers and two letters. And, by the way, sir, I wish you would give your attention to Seriozha. I saw him smoking today and also the day before yesterday. When I told him how wrong it was he put his fingers in his ears, as he always does, and began to sing loudly so as to drown my voice.'

Eugene Bilovsky, an attorney of the circuit court, who had just come home from a session and was taking off his gloves in his study, looked at the governess who was making this statement and laughed.

'So Seriozha has been smoking!' he said with a shrug of his shoulders. 'Fancy the little beggar with a cigarette in his mouth! How old is he?'

'Seven years old. It seems of small consequence to you, but at his age smoking is a bad, a harmful habit; and bad habits should be nipped in the bud.'

'You are absolutely right. Where does he get the tobacco?'

'From your table.'

'He does? In that case, send him to me.'

When the governess had gone, Bilovsky sat down in an easy-chair before his writing-table and began to think. For some reason he pictured to himself his Seriozha enveloped in clouds of tobacco smoke, with a huge, yard-long cigarette in his mouth, and this caricature made him smile. At the same time the earnest, anxious face of the governess awakened in him memories of days long past and half-forgotten, when smoking at school and in the nursery aroused in masters and parents a strange, almost incomprehensible horror. It really was horror. Children were unmercifully flogged, and expelled from school, and their lives were blighted, although not one of the teachers nor fathers knew exactly what constituted the harm and offence of smoking. Even very intelligent people did not hesitate to combat the vice they did not understand. Bilovsky called to mind the principal of his school, a highly educated, good-natured old man, who was so shocked when he caught a scholar with a cigarette that he would turn pale and immediately summon a special session of the school board and sentence the offender to expulsion. No doubt that is one of the laws of society—the less an evil is understood the more bitterly and harshly it is attacked.

The attorney thought of the two or three boys who had been expelled and of their subsequent lives, and could not but reflect that punishment is, in many cases, more productive of evil than crime itself. The living organism possesses the faculty of quickly adapting itself to every condition; if it were not so man would be conscious every moment of the unreasonable foundations on which his reasonable actions rest and how little of justice and assurance are to be found even in those activities which are fraught with so much responsibility and which are so appalling in their consequences, such as education, literature, the law—

And thoughts such as these came floating into Bilovsky's head; light, evanescent thoughts such as only enter weary, resting brains. One knows not whence they are nor why they come; they stay but a short while and seem to spread across the surface of the brain without ever sinking very far into its depths. For those whose minds for hours and days together are forced to be occupied with business and to travel always along the same lines, these homelike, untrammelled musings bring a sort of comfort and a pleasant restfulness of their own.

It was nine o'clock. On the floor overhead someone was pacing up and down, and still higher up, on the third storey, four hands were playing scales on the piano. The person who was pacing the floor seemed, from his nervous strides, to be the victim of tormenting thoughts or of the toothache; his footsteps and the monotonous scales added to the quiet of the evening something somnolent that predisposed the mind to idle reveries.

In the nursery, two rooms away, Seriozha and his governess were talking.

'Pa-pa has come!' sang the boy. 'Papa has co-ome! Pa! Pa! Pa!'

'Votre père vous appelle, allez vite!' cried the governess, twittering like a frightened bird.

‘What shall I say to him?’ thought Bilovsky.

But before he had time to think of anything to say his son Seriozha had already entered the study. This was a little person whose sex could only be divined from his clothes—he was so delicate, and fair, and frail. His body was as languid as a hot-house plant and everything about him looked wonderfully dainty and soft—his movements, his curly hair, his glance, his velvet tunic.

‘Good evening, papa,’ he said in a gentle voice, climbing on to his father’s knee and swiftly kissing his neck. ‘Did you send for me?’

‘Wait a bit, wait a bit, master,’ answered the lawyer, putting him aside. ‘Before you and I kiss each other we must have a talk, a serious talk. I am angry with you, and I don’t love you any more; do you understand that, young man? I don’t love you, and you are no son of mine.’

Seriozha looked steadfastly at his father and then turned his regard to the table and shrugged his shoulders.

‘What have I done?’ he asked, perplexed, and blinked. ‘I didn’t go into your study once today, and I haven’t touched a thing.’

‘Miss Natalie has just been complaining to me that you have been smoking; is that so? Have you been smoking?’

‘Yes, I smoked once. That is so.’

‘There! So now you have told a lie into the bargain!’ said the lawyer, disguising his smile by a frown. ‘Miss Natalie saw you smoking twice. That means that you have been caught doing three naughty things: smoking, taking tobacco that doesn’t belong to you off my table, and telling a lie. Three accusations!’

**Fitzgerald, F. Scott. *The Great Gatsby*. New York: Scribner, 2000. (1925)
From Chapter 3**

There was music from my neighbor’s house through the summer nights. In his blue gardens men and girls came and went like moths among the whisperings and the champagne and the stars. At high tide in the afternoon I watched his guests diving from the tower of his raft, or taking the sun on the hot sand of his beach while his two motorboats slit the waters of the Sound, drawing aquaplanes over cataracts of foam. On week ends his Rolls-Royce became an omnibus, bearing parties to and from the city between nine in the morning and long past midnight, while his station wagon scampered like a brisk yellow bug to meet all trains. And on Mondays eight servants, including an extra gardener, toiled all day with mops and scrubbing brushes and hammers and garden shears, repairing the ravages of the night before.

Every Friday five crates of oranges and lemons arrived from a fruiterer in New York—every Monday these same oranges and lemons left his back door in a pyramid of pulpless halves. There was a machine in the kitchen which could extract the juice of two hundred oranges in half an hour if a little button was pressed two hundred times by a butler’s thumb.

At least once a fortnight a corps of caterers came down with several hundred feet of canvas and enough colored lights to make a Christmas tree of Gatsby’s enormous garden. On buffet tables, garnished with glistening hors d’oeuvres, spiced baked hams crowded against salads of harlequin designs and pastry pigs and turkeys bewitched to a dark gold. In the main hall a bar with a real brass rail was set up, and stocked with gins and liquors and with cordials so long forgotten that most of his female guests were too young to know one from another.

**Faulkner, William. *As I Lay Dying*. New York: Vintage, 1990. (1930)
From “Darl”**

Jewel and I come up from the field, following the path in single file. Although I am fifteen feet ahead of him, anyone watching us from the cottonhouse can see Jewel’s frayed and broken straw hat a full head above my own.

The path runs straight as a plumb-line, worn smooth by feet and baked brick-hard by July, between the green rows of laidby cotton, to the cottonhouse at four soft right angles and goes on across the field again, worn so by feet in fading precision.

The cottonhouse is of rough logs, from between which the chinking has long fallen. Square, with a broken roof set at a single pitch, it leans in empty and shimmering dilapidation in the sunlight, a single broad window in two opposite walls giving onto the approaches of the path. When we reach it I turn and follow the path which circles the house. Jewel, fifteen feet behind me, looking straight ahead, steps in a single stride through the window. Still staring straight ahead, his pale eyes like wood set into his wooden face, he crosses the floor in four strides with the rigid gravity of

a cigar store Indian dressed in patched overalls and endued with life from the hips down, and steps in a single stride through the opposite window and into the path again just as I come around the corner. In single file and five feet apart and Jewel now in front, we go on up the path toward the foot of the bluff.

Tull's wagon stands beside the spring, hitched to the rail, the reins wrapped about the seat stanchion. In the wagon bed are two chairs. Jewel stops at the spring and takes the gourd from the willow branch and drinks. I pass him and mount the path, beginning to hear Cash's saw.

When I reach the top he has quit sawing. Standing in a litter of chips, he is fitting two of the boards together. Between the shadow spaces they are yellow as gold, like soft gold, bearing on their flanks in smooth undulations the marks of the adze blade: a good carpenter, Cash is. He holds the two planks on the trestle, fitted along the edges in a quarter of the finished box. He kneels and squints along the edge of them, then he lowers them and takes up the adze. A good carpenter. Addie Bundren could not want a better one, a better box to lie in. It will give her confidence and comfort. I go on to the house, followed by the

Chuck.

Chuck.

Chuck.

of the adze.

Hemingway, Ernest. *A Farewell to Arms*. New York: Scribner, 1995. (1929)

Sometimes in the dark we heard the troops marching under the window and guns going past pulled by motor-tractors. There was much traffic at night and many mules on the roads with boxes of ammunition on each side of their pack-saddles and gray motor trucks that carried men, and other trucks with loads covered with canvas that moved slower in the traffic. There were big guns too that passed in the day drawn by tractors, the long barrels of the guns covered with green branches and green leafy branches and vines laid over the tractors. To the north we could look across a valley and see a forest of chestnut trees and behind it another mountain on this side of the river. There was fighting for that mountain too, but it was not successful, and in the fall when the rains came the leaves all fell from the chestnut trees and the branches were bare and the trunks black with rain. The vineyards were thin and bare-branched too and all the country wet and brown and dead with the autumn. There were mists over the river and clouds on the mountain and the trucks splashed mud on the road and the troops were muddy and wet in their capes; their rifles were wet and under their capes the two leather cartridge-boxes on the front of the belts, gray leather boxes heavy with the packs of clips of thin, long 6.5 mm. cartridges, bulged forward under the capes so that the men, passing on the road, marched as though they were six months gone with child.

**Hurston, Zora Neale. *Their Eyes Were Watching God*. New York: Harper Perennial, 1990. (1937)
From Chapter 1**

Ships at a distance have every man's wish on board. For some they come in with the tide. For others they sail forever on the horizon, never out of sight, never landing until the Watcher turns his eyes away in resignation, his dreams mocked to death by Time. That is the life of men.

Now, women forget all those things they don't want to remember, and remember everything they don't want to forget. The dream is the truth. Then they act and do things accordingly.

So the beginning of this was a woman and she had come back from burying the dead. Not the dead of sick and ailing with friends at the pillow and the feet. She had come back from the sodden and the bloated; the sudden dead, their eyes flung wide open in judgment.

The people all saw her come because it was sundown. The sun was gone, but he had left his footprints in the sky. It was the time for sitting on porches beside the road. It was the time to hear things and talk. These sitters had been tongueless, earless, eyeless conveniences all day long. Mules and other brutes had occupied their skins. But now, the sun and the bossman were gone, so the skins felt powerful and human. They became lords of sounds and lesser things. They passed nations through their mouths. They sat in judgment.

Seeing the woman as she was made them remember the envy they had stored up from other times. So they chewed up the back parts of their minds and swallowed with relish. They made burning statements with questions, and killing tools out of laughs. It was mass cruelty. A mood come alive, Words walking without masters; walking altogether like harmony in a song.

Borges, Jorge Luis. “The Garden of Forking Paths.” From *Labyrinths: Selected Stories and Other Writings*. New York: New Directions, 1964. (1941)

“Before unearthing this letter, I had questioned myself about the ways in which a book can be infinite. I could think of nothing other than a cyclic volume, a circular one. A book whose last page was identical with the first, a book which had the possibility of continuing indefinitely. I remembered too that night which is at the middle of the Thousand and One Nights when Scheherazade (through a magical oversight of the copyist) begins to relate word for word the story of the Thousand and One Nights, establishing the risk of coming once again to the night when she must repeat it, and thus on to infinity. I imagined as well a Platonic, hereditary work, transmitted from father to son, in which each new individual adds a chapter or corrects with pious care the pages of his elders. These conjectures diverted me; but none seemed to correspond, not even remotely, to the contradictory chapters of Ts’ui Pen. In the midst of this perplexity, I received from Oxford the manuscript you have examined. I lingered, naturally, on the sentence: I leave to the various futures (not to all) my garden of forking paths. Almost instantly, I understood: ‘the garden of forking paths’ was the chaotic novel; the phrase ‘the various futures (not to all)’ suggested to me the forking in time, not in space. A broad rereading of the work confirmed the theory. In all fictional works, each time a man is confronted with several alternatives, he chooses one and eliminates the others; in the fiction of Ts’ui Pen, he chooses simultaneously—all of them. He creates, in this way, diverse futures, diverse times which themselves also proliferate and fork. Here, then, is the explanation of the novel’s contradictions. Fang, let us say, has a secret; a stranger calls at his door; Fang resolves to kill him. Naturally, there are several possible outcomes: Fang can kill the intruder, the intruder can kill Fang, they both can escape, they both can die, and so forth. In the work of Ts’ui Pen, all possible outcomes occur; each one is the point of departure for other forkings. Sometimes, the paths of this labyrinth converge: for example, you arrive at this house, but in one of the possible pasts you are my enemy, in another, my friend. If you will resign yourself to my incurable pronunciation, we shall read a few pages.”

**Bellow, Saul. *The Adventures of Augie March*. New York: Viking, 1953. (1949)
From Chapter 10**

“I haven’t been wasting my time,” he said. “I’ve been working on something. I think I’m getting married soon,” he said, and didn’t allow himself to smile with the announcement or temper it in some pleasant way.

“When? To whom?”

“To a woman with money.”

“A woman? An older woman?” That was how I interpreted it.

“Well, what’s the matter with you? Yes, I’d marry an older woman. Why not?”

“I bet you wouldn’t.” He was still able to amaze me, as though we had remained kids.

“We don’t have to argue about it because she’s not old. She’s about twenty-two, I’m told.”

“By whom? And you haven’t even seen her?”

“No, I haven’t. You remember the buyer, my old boss? He’s fixing me up. I have her picture. She’s not bad. Heavy—but I’m getting heavy too. She’s sort of pretty. Anyhow, even if she weren’t pretty, and if the buyer isn’t lying about the dough—her family is supposed to have a mountain of dough—I’d marry her.”

“You’ve already made up your mind?”

“I’ll say I have!”

“And suppose she doesn’t want to marry you?”

“I’ll see that she does. Don’t you think I can?”

“Maybe you can, but I don’t like it. It’s cold-blooded.”

“Cold-blooded!” he said with sudden emotion. “What’s cold-blooded about it? I’d be cold-blooded if I stayed as I am. I see around this marriage and beyond it. I’ll never again go for all the nonsense about marriage. Everybody you lay eyes on, except perhaps a few like you and me, is born of marriage. Do you see anything so exceptional or wonderful about it that it makes it such a big deal? Why be fooling around to make this perfect great marriage? What’s it going to save you from? Has it saved anybody—the jerks, the fools, the morons, the schleppers, the jag-offs, the monkeys, rats, rabbits, or the decent unhappy people or what you call nice people? They’re all married or are born of marriages, so how can you pretend to me that it makes a difference that Bob loves Mary who loves Jerry? That’s for the movies. Don’t you see people pondering how to marry for love and getting the blood gyped out of them? Because while

they're looking for the best there is—and I figure that's what's wrong with you—everything else gets lost. It's sad. It's a pity, but it's that way."

I was all the same strongly against him; that he saw. Even if I couldn't just then consider myself on the active list of lovers and wasn't carrying a live torch any more for Esther Fenchel. I recognized his face as the face of a man in the wrong.

Morrison, Toni. *The Bluest Eye*. New York: Random House, 2007. 121-122. (1970)

One winter Pauline discovered she was pregnant. When she told Cholly, he surprised her by being pleased. He began to drink less and come home more often. They eased back into a relationship more like the early days of their marriage, when he asked if she were tired or wanted him to bring her something from the store. In this state of ease, Pauline stopped doing day work and returned to her own housekeeping. But the loneliness in those two rooms had not gone away. When the winter sun hit the peeling green paint of the kitchen chairs, when the smoked hocks were boiling in the pot, when all she could hear was the truck delivering furniture downstairs, she thought about back home, about how she had been all alone most of the time then too, but that this lonesomeness was different. Then she stopped staring at the green chairs, at the delivery truck; she went to the movies instead. There in the dark her memory was refreshed, and she succumbed to her earlier dreams. Along with the idea of romantic love, she was introduced to another—physical beauty. Probably the most destructive ideas in the history of human thought. Both originated in envy, thrived in insecurity, and ended in disillusion. In equating physical beauty with virtue, she stripped her mind, bound it, and collected self-contempt by the heap. She forgot lust and simple caring for. She regarded love as possessive mating, and romance as the goal of the spirit. It would be for her a well-spring from which she would draw the most destructive emotions, deceiving the lover and seeking to imprison the beloved, curtailing freedom in every way.

Garcia, Cristina. *Dreaming in Cuban*. New York: Random House, 1993. (1992)
From "The Languages Lost: Six Days in April"

Abuela gives me a box of letters she wrote to her onetime lover in Spain, but never sent. She shows me his photograph, too. It's very well preserved. He'd be good-looking by today's standards, well built with a full beard and kind eyes, almost professorial. He wore a crisp linen suit and a boater tilted slightly to the left. Abuela tells me she took the picture herself one Sunday on the Malecón,

She also gives me a book of poems she's had since 1930, we she heard García Lorca read at the Principal de la Comedia Theater. Abuela knows each poem by heart, and recites them quite dramatically.

I've started dreaming in Spanish, which has never happened before. I wake up feeling different, like something inside me is changing, something chemical and irreversible. There's a magic here working its way through my veins. There's something about the vegetation, too, that I respond to instinctively—the stunning bougainvillea, the flamboyants and jacarandas, the orchids growing from the trunks of the mysterious ceiba trees. And I love Havana, its noise and decay and painted ladyness. I could happily sit on one of those wrought-iron balconies for days, or keep my grandmother company on her porch, with its ringside view of the sea. I'm afraid to lose all this. To lose Abuela Celia again. But I know that sooner or later I'd have to return to New York. I know now it's where I belong—not instead of here, but more than here. How can I tell my grandmother this?

Media Text

Portal to selected interviews with author Cristina García:

<http://www.cristinagarcianovelist.com/index.php?page=selectedinterviews>

Lahiri, Jhumpa. *The Namesake*. New York: Houghton Mifflin, 2004. (2003)
From Chapter 5

One day he attends a panel discussion about Indian novels written in English. He feels obligated to attend; one of the presenters on the panel, Amit, is a distant cousin who lives in Bombay, whom Gogol has never met. His mother has asked him to greet Amit on her behalf. Gogol is bored by the panelists, who keep referring to something called "marginality," as if it were some sort of medical condition. For most of the hour, he sketches portraits of the panelists, who sit hunched over their papers along a rectangular table. "Teleologically speaking, ABCDs are unable to answer the question 'Where are you from?'" the sociologist on the panel declares. Gogol has never heard the term ABCD. He eventually gathers that it stands for "American-born confused deshi." In other words, him. He learns that the C could also stand for "conflicted." He knows that deshi, a generic word for "countryman," means "Indian," knows that his parents and all their friends always refer to India simply as desh. But Gogol never thinks of India as desh. He thinks of it as Americans do, as India.

Gogol slouches in his seat and ponders certain awkward truths. For instance, although he can understand his mother

tongue, and speak it fluently, he cannot read or write it with even modest proficiency. On trips to India his American-accented English is a source of endless amusement to his relatives, and when he and Sonia speak to each other, aunts and uncles and cousins always shake their heads in disbelief and say, “I didn’t understand a word!” Living with a pet name and a good name, in a place where such distinctions do not exist—surely that was emblematic of the greatest confusion of all. He searches the audience for someone he knows, but it isn’t his crowd—lots of lit majors with leather satchels and gold-rimmed glasses and fountain pens, lots of people Ruth would have waved to. There are also lots of ABCDs. He has no idea there are this many on campus. He has no ABCD friends at college. He avoids them, for they remind him too much of the way his parents choose to live, befriending people not so much because they like them, but because of a past they happen to share. “Gogol, why aren’t you a member of the Indian association here?” Amit asks later when they go for a drink at the Anchor. “I just don’t have the time,” Gogol says, not telling his well-meaning cousin that he can think of no greater hypocrisy than joining an organization that willingly celebrates occasions his parents forced him, throughout his childhood and adolescence, to attend. “I’m Nikhil now,” Gogol says, suddenly depressed by how many more times he will have to say this, asking people to remember, reminding them to forget, feeling as if an errata slip were perpetually pinned to his chest.

Drama

**Shakespeare, William. *The Tragedy of Hamlet*. New Haven: Yale University Press, 2003. (1599)
From Act III, Scene 3**

KING CLAUDIUS

O, my offence is rank it smells to heaven;
It hath the primal eldest curse upon't,
A brother's murder. Pray can I not,
Though inclination be as sharp as will:
My stronger guilt defeats my strong intent;
And, like a man to double business bound,
I stand in pause where I shall first begin,
And both neglect. What if this cursed hand
Were thicker than itself with brother's blood,
Is there not rain enough in the sweet heavens
To wash it white as snow? Whereto serves mercy
But to confront the visage of offence?
And what's in prayer but this two-fold force,
To be forestalled ere we come to fall,
Or pardon'd being down? Then I'll look up;
My fault is past. But, O, what form of prayer
Can serve my turn? 'Forgive me my foul murder'?
That cannot be; since I am still possess'd
Of those effects for which I did the murder,
My crown, mine own ambition and my queen.
May one be pardon'd and retain the offence?
In the corrupted currents of this world
Offence's gilded hand may shove by justice,
And oft 'tis seen the wicked prize itself
Buys out the law: but 'tis not so above;
There is no shuffling, there the action lies
In his true nature; and we ourselves compell'd,
Even to the teeth and forehead of our faults,
To give in evidence. What then? what rests?
Try what repentance can: what can it not?
Yet what can it when one can not repent?
O wretched state! O bosom black as death!
O limed soul, that, struggling to be free,
Art more engaged! Help, angels! Make assay!
Bow, stubborn knees; and, heart with strings of steel,
Be soft as sinews of the newborn babe!
All may be well.

**Molière, Jean-Baptiste Poquelin. *Tartuffe*. *The Project Gutenberg eBook of Tartuffe*. Translated by Jeffrey D. Hoeper. Release Date: April 3, 2009 [eBook #28488] (1664)
From Act III, Scene VI**

Orgon. What do I hear? Good God! Is it credible?

Tartuffe. Yes, brother, I'm wicked and culpable,
A sorry sinner, full of iniquity,
As great a wretch as there ever could be.
My entire life has been soiled with evil;
It's nothing but a mass of sinful upheaval.
And I see that God has, for my punishment,
Chosen to mortify me with this event.
Let them connect any crime with my name;
I waive all defense and take all the blame.
Believe what they tell you, stoke up your wrath,
And drive me like a felon from your path.
The shame that I bear cannot be too great,
For I know I deserve a much worse fate.

Orgon [to his son]. Traitor! Do you dare, by your duplicity,
To taint both his virtue and purity?

Damis. What? Can the false meekness of this hypocrite
Cause you to belie . . .

Orgon. Shut up, you misfit.

Tartuffe. Oh, let him go on. You are wrong to scold,
And you'd be wise to believe the story he's told.
In light of his claims, why should you favor me?
What do you know of my culpability?
Why put your faith in my exterior?
Why should you think that I'm superior?
No, no, appearances are fooling you,
I am the kind of man you should eschew.
The whole world thinks that I have earned God's blessing,
But the plain truth is . . . that I'm worth nothing.

**Wilde, Oscar. *The Importance of Being Earnest*. Cambridge: Cambridge University Press, 1999. (1895)
From Act II, Part 2**

Cecily [rather shy and confidently]: Dearest Gwendolen, there is no reason why I should make a secret of it to you. Our little county newspaper is sure to chronicle the fact next week. Mr. Ernest Worthing and I are engaged to be married.

Gwendolen [quite politely, rising]: My darling Cecily, I think there must be some slight error. Mr. Ernest Worthing is engaged to me. The announcement will appear in the Morning Post on Saturday at the latest.

Cecily [very politely, rising]: I am afraid you must be under some misconception. Ernest proposed to me exactly ten minutes ago. [Shows diary.]

Gwendolen [examines diary through her lorgnette carefully]: It is certainly very curious, for he asked me to be his wife yesterday afternoon at 5.30. If you would care to verify the incident, pray do so. [Produces diary of her own.] I never travel without my diary. One should always have something sensational to read in the train. I am so sorry, dear Cecily, if it is any disappointment to you, but I am afraid I have the prior claim.

Cecily: It would distress me more than I can tell you, dear Gwendolen, if it caused you any mental or physical anguish, but I feel bound to point out that since Ernest proposed to you he clearly has changed his mind.

Gwendolen [meditatively]: If the poor fellow has been entrapped into any foolish promise I shall consider it my duty to rescue him at once, and with a firm hand.

Cecily [thoughtfully and sadly]: Whatever unfortunate entanglement my dear boy may have got into, I will never reproach him with it after we are married.

Gwendolen: Do you allude to me, Miss Cardew, as an entanglement? You are presumptuous. On an occasion of this kind it becomes more than a moral duty to speak one's mind. It becomes a pleasure.

Cecily: Do you suggest, Miss Fairfax, that I entrapped Ernest into an engagement? How dare you? This is no time for wearing the shallow mask of manners. When I see a spade I call it a spade.

Gwendolen [satirically]: I am glad to say that I have never seen a spade. It is obvious that our social spheres have been widely different.

[Enter Merriman, followed by the footman. He carries a salver, table cloth, and plate stand. Cecily is about to retort. The presence of the servants exercises a restraining influence, under which both girls chafe.]

Merriman: Shall I lay tea here as usual, Miss?

Cecily [sternly, in a calm voice]: Yes, as usual. [Merriman begins to clear table and lay cloth. A long pause. Cecily and Gwendolen glare at each other.]

Gwendolen: Are there many interesting walks in the vicinity, Miss Cardew?

Cecily: Oh! yes! a great many. From the top of one of the hills quite close one can see five counties.

Gwendolen: Five counties! I don't think I should like that; I hate crowds.

Cecily [sweetly]: I suppose that is why you live in town? [Gwendolen bites her lip, and beats her foot nervously with her parasol.]

Gwendolen: [Looking round.] Quite a well-kept garden this is, Miss Cardew.

Cecily: So glad you like it, Miss Fairfax.

Gwendolen: I had no idea there were any flowers in the country.

Cecily: Oh, flowers are as common here, Miss Fairfax, as people are in London.

Gwendolen: Personally I cannot understand how anybody manages to exist in the country, if anybody who is anybody does. The country always bores me to death.

Cecily: Ah! This is what the newspapers call agricultural depression, is it not? I believe the aristocracy are suffering very much from it just at present. It is almost an epidemic amongst them, I have been told. May I offer you some tea, Miss Fairfax?

Gwendolen [with elaborate politeness]: Thank you. [Aside.] Detestable girl! But I require tea!

Cecily [sweetly]: Sugar?

Gwendolen [superciliously]: No, thank you. Sugar is not fashionable any more. [Cecily looks angrily at her, takes up the tongs and puts four lumps of sugar into the cup.]

Cecily [severely]: Cake or bread and butter?

Gwendolen [in a bored manner]: Bread and butter, please. Cake is rarely seen at the best houses nowadays.

Cecily [cuts a very large slice of cake, and puts it on the tray]: Hand that to Miss Fairfax.

[Merriman does so, and goes out with footman. Gwendolen drinks the tea and makes a grimace. Puts down cup at once, reaches out her hand to the bread and butter, looks at it, and finds it is cake. Rises in indignation.]

Gwendolen: You have filled my tea with lumps of sugar, and though I asked most distinctly for bread and butter, you have given me cake. I am known for the gentleness of my disposition, and the extraordinary sweetness of my nature, but I warn you, Miss Cardew, you may go too far.

Cecily [rising]: To save my poor, innocent, trusting boy from the machinations of any other girl there are no lengths to which I would not go.

Gwendolen: From the moment I saw you I distrusted you. I felt that you were false and deceitful. I am never deceived in such matters. My first impressions of people are invariably right.

Cecily: It seems to me, Miss Fairfax, that I am trespassing on your valuable time. No doubt you have many other calls of a similar character to make in the neighbourhood.

Wilder, Thornton. *Our Town: A Play in Three Acts*. New York: Perennial, 2003. (1938)

Emily: (softly, more in wonder than in grief) I can't bear it. They're so young and beautiful. Why did they ever have to get old? Mama, I'm here. I'm grown up. I love you all, everything.— I can't look at everything hard enough. (*pause, talking to her mother who does not hear her. She speaks with mounting urgency*) Oh, Mama, just look at me one minute as though you really saw me. Mama, fourteen years have gone by. I'm dead. You're a grandmother, Mama. I married George Gibbs, Mama. Wally's dead, too. Mama, his appendix burst on a camping trip to North Conway. We felt just terrible about it - don't you remember? But, just for a moment now we're all together. Mama, just for a moment we're happy. Let's look at one another. (*pause, looking desperate because she has received no answer. She speaks in a loud voice, forcing herself to not look at her mother*) I can't. I can't go on. It goes so fast. We don't have time to look at one another. (*she breaks down sobbing, she looks around*) I didn't realize. All that was going on in life and we never noticed. Take me back - up the hill - to my grave. But first: Wait! One more look. Good-bye, Good-bye, world. Good-bye, Grover's Corners? Mama and Papa. Good-bye to clocks ticking? and Mama's sunflowers. And food and coffee. And new-ironed dresses and hot baths? and sleeping and waking up. Oh, earth, you're too wonderful for anybody to realize you. (*she asks abruptly through her tears*) Do any human beings ever realize life while they live it? - every, every minute? (*she sighs*) I'm ready to go back. I should have listened to you. That's all human beings are! Just blind people.

**Miller, Arthur. *Death of a Salesman*. New York: Viking, 1996. (1949)
From Act II**

Willy: Oh, yeah, my father lived many years in Alaska. He was an adventurous man. We've got quite a little streak of self-reliance in our family. I thought I'd go out with my older brother and try to locate him, and maybe settle in the North with the old man. And I was almost decided to go, when I met a salesman in the Parker House. His name was Dave Singleman. And he was eighty-four years old, and he'd drummed merchandise in thirty-one states. And old Dave, he'd go up to his room, y'understand, put on his green velvet slippers—I'll never forget—and pick up his phone and call the buyers, and without ever leaving his room, at the age of eighty-four, he made his living. And when I saw that, I realized that selling was the greatest career a man could want. 'Cause what could be more satisfying than to be able to go, at the age of eighty-four, into twenty or thirty different cities, and pick up a phone, and be remembered and loved and helped by so many different people? Do you know? When he died—and by the way he died the death of a salesman, in his green velvet slippers in the smoker of the New York, New Haven and Hartford, going into Boston—when he died, hundreds of salesmen and buyers were at his funeral. Things were sad on a lotta trains for months after that. He stands up. Howard has not looked at him. In those days there was personality in it, Howard. There was respect, and comradeship, and gratitude in it. Today, it's all cut and dried, and there's no chance for bringing friendship to bear—or personality. You see what I mean? They don't know me anymore.

**Hansberry, Lorraine. *A Raisin in the Sun*. New York: Vintage, 1994. (1959)
From Act III**

BENEATHA: He's no brother of mine.

MAMA: What you say?

BENEATHA: I said that that individual is that room is no brother of mine.

MAMA: That's what I thought you said. You feeling like you better than he is today? [BENEATHA does not answer.] Yes? What you tell him a minute ago? That he wasn't a man? Yes? You give him up for me? You done wrote his epitaph too—like the rest of the world? Well who give you the privilege?

BENEATHA: Be on my side for once! You say what he just did, Mama! You saw him—down on his knees. Wasn't it you who taught me—to despise any man who would do that. Do what he's going to do.

MAMA: Yes—I taught you that. Me and your daddy. But I thought I taught you something else too...I thought I taught you to love him.

BENEATHA: Love him? There is nothing left to love.

MAMA: There is always something left to love. And if you ain't learned that you ain't learned nothing. [Looking at her.] Have you cried for that boy today? I don't mean for yourself and for the family 'cause we lost the money. I mean for him; what he been through and what it done to him. Child, when do you think is the time to love somebody the most; when they done good and made things easy for everybody? Well then, you ain't through learning—because that ain't the time at all. It's when he's at him lowest and can't believe in hisself 'cause the world done whipped him so. When

you starts measuring somebody, measure him right, child, measure him right. Make sure you done taken into account what hills and valleys he come through before he got to wherever he is.

**Soyinka, Wole. *Death and the King's Horseman: A Play*. New York: W. W. Norton, 2002. (1976)
From Act I, Scene 1**

ELESIN:

Where the storm pleases, and when, it directs
The giants of the forest. When friendship summons
Is when the true comrade goes.

WOMEN:

Nothing will hold you back?

ELESIN:

Nothing. What! Has no one told you yet?
I go to keep my friend and master company.
Who says the mouth does not believe in
'No, I have chewed all that before?' I say I have.
The world is not a constant honey-pot.

Poetry

Li Po. "A Poem of Changgan." *The Jade Mountain: A Chinese Anthology*. Translated by Witter Bynner. New York: Knopf, 1929. (circa 700)

My hair had hardly covered my forehead.
I was picking flowers, playing by my door,
When you, my lover, on a bamboo horse,
Came trotting in circles and throwing green plums.
We lived near together on a lane in Ch'ang-kan,
Both of us young and happy-hearted.

...At fourteen I became your wife,
So bashful that I dared not smile,
And I lowered my head toward a dark corner
And would not turn to your thousand calls;
But at fifteen I straightened my brows and laughed,
Learning that no dust could ever seal our love,
That even unto death I would await you by my post
And would never lose heart in the tower of silent watching.

...Then when I was sixteen, you left on a long journey
Through the Gorges of Ch'u-t'ang, of rock and whirling water.
And then came the Fifth-month, more than I could bear,
And I tried to hear the monkeys in your lofty far-off sky.
Your footprints by our door, where I had watched you go,
Were hidden, every one of them, under green moss,
Hidden under moss too deep to sweep away.
And the first autumn wind added fallen leaves.
And now, in the Eighth-month, yellowing butterflies
Hover, two by two, in our west-garden grasses
And, because of all this, my heart is breaking
And I fear for my bright cheeks, lest they fade.

...Oh, at last, when you return through the three Pa districts,
Send me a message home ahead!
And I will come and meet you and will never mind the distance,
All the way to Chang-feng Sha.

Donne, John. "A Valediction Forbidding Mourning." *The Complete Poetry of John Donne*. Edited by John T. Shawcross. New York: Anchor Books, 1967. (1633)

As virtuous men pass mildly' away,
And whisper to their souls to go,
Whilst some of their sad friends do say
The breath goes now, and some say, no;

So let us melt, and make no noise,
No tear floods, nor sigh-tempests move,
'Twere profanation of our joys
To tell the laity our love.

Moving of th' earth brings harms and fears,
Men reckon what it did and meant;
But trepidation of the spheres,
Though greater far, is innocent.

Dull sublunary lovers' love
(Whose soul is sense) cannot admit
Absence, because it doth remove
Those things which elemented it.

But we by' a love so much refined
That our selves know not what it is,
Inter-assured of the mind,
Care less, eyes, lips, and hands to miss.

Our two souls therefore, which are one,
Though I must go, endure not yet
A breach, but an expansion,
Like gold to airy thinness beat.

If they be two, they are two so
As stiff twin compasses are two;
Thy soul, the fixed foot, makes no show
To move, but doth, if th' other do.

And though it in the center sit,
Yet when the other far doth roam,
It leans and hearkens after it,
And grows erect, as that comes home.

Such wilt thou be to me, who must
Like th' other foot, obliquely run.
Thy firmness makes my circle just.
And makes me end where I begun.

Wheatley, Phyllis. "On Being Brought From Africa to America." *New Anthology of American Poetry: Traditions and Revolutions, Beginnings to 1900 (Vol 1)*. Edited by Steven Gould Axelrod, Camille Roman, and Thomas J. Travisano. Piscataway, New Jersey: Rutgers University Press, 2003. (1773)

'Twas mercy brought me from my Pagan land,
Taught my benighted soul to understand
That there's a God, that there's a Saviour too:
Once I redemption neither sought nor knew.
Some view our sable race with scornful eye,
"Their colour is a diabolic die."
Remember, Christians, Negros, black as Cain,
May be refin'd, and join th' angelic train.

Keats, John. "Ode on a Grecian Urn." *The Complete Poems of John Keats*. New York: Modern Library, 1994. (1820)

Thou still unravish'd bride of quietness,
Thou foster-child of silence and slow time,

Sylvan historian, who canst thus express
 A flowery tale more sweetly than our rhyme:
 What leaf-fring'd legend haunts about thy shape
 Of deities or mortals, or of both,
 In Tempe or the dales of Arcady?
 What men or gods are these? What maidens loth?
 What mad pursuit? What struggle to escape?
 What pipes and timbrels? What wild ecstasy?

Heard melodies are sweet, but those unheard
 Are sweeter; therefore, ye soft pipes, play on;
 Not to the sensual ear, but, more endear'd,
 Pipe to the spirit ditties of no tone:
 Fair youth, beneath the trees, thou canst not leave
 Thy song, nor ever can those trees be bare;
 Bold Lover, never, never canst thou kiss,
 Though winning near the goal—yet, do not grieve;
 She cannot fade, though thou hast not thy bliss,
 For ever wilt thou love, and she be fair!

Ah, happy, happy boughs! that cannot shed
 Your leaves, nor ever bid the Spring adieu;
 And, happy melodist, unwearied,
 For ever piping songs for ever new;
 More happy love! more happy, happy love!
 For ever warm and still to be enjoy'd,
 For ever panting, and for ever young;
 All breathing human passion far above,
 That leaves a heart high-sorrowful and cloy'd,
 A burning forehead, and a parching tongue.

Who are these coming to the sacrifice?
 To what green altar, O mysterious priest,
 Lead'st thou that heifer lowing at the skies,
 And all her silken flanks with garlands drest?
 What little town by river or sea shore,
 Or mountain-built with peaceful citadel,
 Is emptied of this folk, this pious morn?
 And, little town, thy streets for evermore
 Will silent be; and not a soul to tell
 Why thou art desolate, can e'er return.

O Attic shape! Fair attitude! with brede
 Of marble men and maidens overwrought,
 With forest branches and the trodden weed;
 Thou, silent form, dost tease us out of thought
 As doth eternity: Cold Pastoral!
 When old age shall this generation waste,
 Thou shalt remain, in midst of other woe
 Than ours, a friend to man, to whom thou say'st,
 "Beauty is truth, truth beauty,"—that is all
 Ye know on earth, and all ye need to know.

**Whitman, Walt. "Song of Myself." *Leaves of Grass*. Oxford: Oxford University Press, 1990. (c1860)
 From "Song of Myself" 1**

I celebrate myself, and sing myself,
 And what I assume you shall assume,
 For every atom belonging to me as good belongs to you.

I loafe and invite my soul,
 I lean and loafe at my ease observing a spear of summer grass.

My tongue, every atom of my blood, form'd from this soil, this air,
 Born here of parents born here from parents the same, and their parents the same,
 I, now thirty-seven years old in perfect health begin,

Hoping to cease not till death.

Creeds and schools in abeyance,
Retiring back a while sufficed at what they are, but never forgotten,
I harbor for good or bad, I permit to speak at every hazard,
Nature without check with original energy.

Dickinson, Emily. "Because I Could Not Stop for Death." *The Complete Poems of Emily Dickinson*. Boston: Little, Brown, 1960. (1890)

Because I could not stop for Death—
He kindly stopped for me—
The Carriage held but just Ourselves—
And Immortality.

We slowly drove—He knew no haste
And I had put away
My labor and my leisure too,
For His Civility—

We passed the School, where Children strove
At Recess—in the Ring—
We passed the Fields of Grazing Grain—
We passed the Setting Sun—

We paused before a House that seemed
A Swelling of the Ground—
The Room was scarcely visible—
The Cornice—in the Ground—

Since then—'tis Centuries—and yet
Feels shorter than the Day
I first surmised the Horses' Heads
Were toward Eternity—

Tagore, Rabindranath. "Song VII." *The Complete Text of Rabindranath Tagore's Gitanjali: Text and Critical Evaluation* by S. K. Paul. Translated by Rabindranath Tagore. New Delhi: Sarup and Sons, 2006. (1913)

My song has put off her adornments.
She has no pride of dress and decoration.
Ornaments would mar our union;
they would come between thee and me;
their jingling would drown thy whispers.

My poet's vanity dies in shame before thy sight.
O master poet, I have sat down at thy feet.
Only let me make my life simple and straight,
like a flute of reed for thee to fill with music.

Eliot, T. S. "The Love Song of J. Alfred Prufrock." *T. S. Eliot: The Complete Poems and Plays, 1909–1950*. Orlando: Harcourt Brace & Company, 1952. (1917)

Let us go then, you and I,
When the evening is spread out against the sky
Like a patient etherised upon a table;
Let us go, through certain half-deserted streets,
The muttering retreats
Of restless nights in one-night cheap hotels
And sawdust restaurants with oyster-shells:
Streets that follow like a tedious argument
Of insidious intent
To lead you to an overwhelming question...
Oh, do not ask, "What is it?"
Let us go and make our visit.

Pound, Ezra. "The River Merchant's Wife: A Letter." *Anthology of Modern American Poetry*. Edited by Cary Nelson. New York: Oxford University Press, 2000. (1917)

While my hair was still cut straight across my forehead
 I played about the front gate, pulling flowers.
 You came by on bamboo stilts, playing horse;
 You walked about my seat, playing with blue plums.
 And we went on living in the village of Chokan:
 Two small people, without dislike or suspicion.

At fourteen I married My Lord you.
 I never laughed, being bashful.
 Lowering my head, I looked at the wall.
 Called to, a thousand times, I never looked back.

At fifteen I stopped scowling,
 I desired my dust to be mingled with yours
 Forever and forever and forever.
 Why should I climb the lookout?

At sixteen you departed,
 You went into far Ku-to-en, by the river of swirling eddies,
 And you have been gone five months.
 The monkeys make sorrowful noise overhead.
 You dragged your feet when you went out.
 By the gate now, the moss is grown, the different mosses,
 Too deep to clear them away!
 The leaves fall early this autumn, in wind.
 The paired butterflies are already yellow with August
 Over the grass in the West garden --
 They hurt me.
 I grow older.
 If you are coming down through the narrows of the river,
 Please let me know beforehand,
 And I will come out to meet you
 As far as Cho-fo-Sa.

Frost, Robert. "Mending Wall." *The Complete Poems of Robert Frost*. New York: Holt, Rinehart and Winston, 1949. (1914)

SOMETHING there is that doesn't love a wall,
 That sends the frozen-ground-swell under it,
 And spills the upper boulders in the sun;
 And makes gaps even two can pass abreast.
 The work of hunters is another thing:
 I have come after them and made repair
 Where they have left not one stone on stone,
 But they would have the rabbit out of hiding,
 To please the yelping dogs. The gaps I mean,
 No one has seen them made or heard them made,
 But at spring mending-time we find them there.
 I let my neighbor know beyond the hill;
 And on a day we meet to walk the line
 And set the wall between us once again.
 We keep the wall between us as we go.
 To each the boulders that have fallen to each.
 And some are loaves and some so nearly balls
 We have to use a spell to make them balance:
 "Stay where you are until our backs are turned!"
 We wear our fingers rough with handling them.
 Oh, just another kind of outdoor game,
 One on a side. It comes to little more:
 He is all pine and I am apple-orchard.
 My apple trees will never get across
 And eat the cones under his pines, I tell him.
 He only says, "Good fences make good neighbors."

Spring is the mischief in me, and I wonder
 If I could put a notion in his head:
 “Why do they make good neighbors? Isn’t it
 Where there are cows? But here there are no cows.
 Before I built a wall I’d ask to know
 What I was walling in or walling out,
 And to whom I was like to give offence.
 Something there is that doesn’t love a wall,
 That wants it down!” I could say “Elves” to him,
 But it’s not elves exactly, and I’d rather
 He said it for himself. I see him there,
 Bringing a stone grasped firmly by the top
 In each hand, like an old-stone savage armed.
 He moves in darkness as it seems to me,
 Not of woods only and the shade of trees.
 He will not go behind his father’s saying,
 And he likes having thought of it so well
 He says again, “Good fences make good neighbors.”

Media Text

The Frost Free Library, with essays, interviews, and audio:
<http://www.frostfriends.org/library.html>

Neruda, Pablo. “Ode to My Suit.” Translated by Margaret Sayers Peden. *Selected Odes of Pablo Neruda*. Berkeley: University of California Press, 1990. (1954)

Bishop, Elizabeth. “Sestina.” *The Complete Poems of Elizabeth Bishop, 1927–1979*. New York: Farrar, Straus and Giroux, 1983. (1965)

Ortiz Cofer, Judith. “The Latin Deli: An Ars Poetica.” *The Latin Deli: Telling the Lives of Barrio Women*. New York: Norton, 1995. (1988)

Presiding over a formica counter,
 Plastic Mother and Child magnetized
 to the top of an ancient register,
 the heady mix of smells from the open bins
 of dried codfish, the green plantains
 hanging in stalks like votive offerings,
 she is the Patroness of Exiles,
 a woman of no-age who was never pretty,
 who spends her days selling canned memories
 while listening to the Puerto Ricans complain
 that it would be cheaper to fly to San Juan
 than to buy a pound of Bustelo coffee here,
 and to the Cubans perfecting their speech
 of a “glorious return” to Havana—where no one
 has been allowed to die and nothing to change until then;
 to Mexicans who pass through, talking lyrically
 of dólares to be made in El Norte—
 all wanting the comfort
 of spoken Spanish, to gaze upon the family portrait
 of her plain wide face, her ample bosom
 resting on her plump arms, her look of maternal interest
 as they speak to her and each other
 of their dreams and their disillusion—
 how she smiles understanding,
 when they walk down the narrow aisles of her store
 reading the labels of the packages aloud, as if
 they were the names of lost lovers: Suspiros,
 Merengues, the stale candy of everyone’s childhood.
 She spends her days
 Slicing jamón y queso and wrapping it in wax paper
 tied with string: plain ham and cheese
 that would cost less at the A&P, but it would not satisfy
 the hunger of the fragile old man lost in the folds

of his winter coat, who brings her lists of items
that he reads to her like poetry, or the others,
whose needs she must divine, conjuring up products
from places that now exist only in their hearts—
closed ports she must trade with.

“The Latin Deli: An Ars Poetica” by Judith Ortiz Cofer is reprinted with permission from the publisher (© Arte Público press - University of Houston).

Dove, Rita. “Demeter’s Prayer to Hades.” *Mother Love: Poems*. New York: Norton, 1996. (1995)

This alone is what I wish for you: knowledge.
To understand each desire has an edge,
To know we are responsible for the lives
we change. No faith comes without cost,
no one believes without dying.
Now for the first time
I see clearly the trail you planted,
What ground opened to waste,
though you dreaded a wealth
of flowers.

There are no curses—only mirrors
held up to the souls of gods and mortals.
And so I give up this fate, too.
Believe in yourself,
go ahead—see where it gets you.

“Demeter’s Prayer to Hades,” from MOTHER LOVE by Rita Dove. Copyright © 1995 by Rita Dove. Used by permission of W.W. Norton & Company, Inc.

Collins, Billy. “Man Listening to Disc.” *Sailing Alone Around the Room*. New York: Random House, 2001. (2001)

Sample Performance Tasks for Stories, Drama, and Poetry

- Students *analyze* the first impressions given of Mr. and Mrs. Bennet in the opening chapter of *Pride and Prejudice* based on *the setting* and how the *characters are introduced*. By comparing these first impressions with their later understanding based on how *the action is ordered* and the *characters develop* over the course of the novel, students understand *the impact of Jane Austen’s choices in relating elements of a story*. [RL.11-12.3]
- Students compare and contrast how the protagonists of Herman Melville’s *Billy Budd* and Nathaniel Hawthorne’s *Scarlet Letter* maintain their integrity when confronting authority, and they relate their *analysis* of that *theme* to other portrayals in *nineteenth- and early-twentieth-century foundational works of American literature* they have read. [RL.11-12.9]
- Students *analyze* how Anton Chekhov’s choice of *structuring* his story “Home” by *beginning* in “midstream” *shapes the meaning of the text* and *contributes to its overall narrative arc*. [RL.11-12.5]
- Students *provide an objective summary* of F. Scott’s Fitzgerald’s *Great Gatsby* wherein they analyze how *over the course of the text* different characters try to escape the worlds they come from, including whose help they get and whether anybody succeeds in escaping. [RL.11-12.2]
- Students *analyze* Miguel de Cervantes’s *Don Quixote* and Jean-Baptiste Poquelin Molière’s *Tartuffe* for how *what is directly stated in a text differs from what is really meant*, comparing and contrasting the *point of view* adopted by the protagonist in each work. [RL.11-12.6]
- Students compare two or more *recorded or live productions* of Arthur Miller’s *Death of a Salesman* to the written text, *evaluating* how *each version interprets the source text* and debating which aspects of the enacted *interpretations* of the play best capture a particular character, scene, or theme. [RL.11-12.7]

- Students compare and contrast the *figurative and connotative meanings* as well as *specific word choices* in John Donne's "Valediction Forbidding Mourning" and Emily Dickinson's "Because I Would Not Stop for Death" in order to *determine how* the metaphors of the carriage and the compass *shape the meaning and tone* of each poem. Students *analyze* the ways both poets use *language that is particularly fresh, engaging, or beautiful* to convey the *multiple meanings* regarding death contained in each poem. [RL.11–12.4]
- Students *cite strong and thorough textual evidence* from John Keats's "Ode on a Grecian Urn" to *support their analysis* of what the poem says explicitly about the urn as well as what can be *inferred* about the urn from *evidence* in the poem. Based on their close reading, students *draw inferences from the text* regarding what meanings the figures decorating the urn convey as well as noting *where the poem leaves matters about the urn and its decoration uncertain*. [RL.11–12.1]

Informational Texts: English Language Arts

Paine, Thomas. *Common Sense*. New York: Penguin, 2005. (1776)

A government of our own is our natural right: And when a man seriously reflects on the precariousness of human affairs, he will become convinced, that it is infinitely wiser and safer, to form a constitution of our own in a cool deliberate manner, while we have it in our power, than to trust such an interesting event to time and chance. If we omit it now, some Massenello* may hereafter arise, who laying hold of popular disquietudes, may collect together the desperate and the discontented, and by assuming to themselves the powers of government, may sweep away the liberties of the continent like a deluge. Should the government of America return again into the hands of Britain, the tottering situation of things, will be a temptation for some desperate adventurer to try his fortune; and in such a case, what relief can Britain give? Ere she could hear the news the fatal business might be done, and ourselves suffering like the wretched Britons under the oppression of the Conqueror. Ye that oppose independence now, ye know not what ye do; ye are opening a door to eternal tyranny, by keeping vacant the seat of government.

(*Thomas Anello, otherwise Massenello, a fisherman of Naples, who after spiriting up his countrymen in the public market place, against the oppression of the Spaniards, to whom the place was then subject, prompted them to revolt, and in the space of a day became king.)

Jefferson, Thomas. *The Declaration of Independence*. (1776)

IN CONGRESS, July 4, 1776

The unanimous Declaration of the thirteen united States of America

When in the Course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume, among the Powers of the earth, the separate and equal station to which the Laws of Nature and of Nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation.

We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty, and the pursuit of Happiness.—That to secure these rights, Governments are instituted among Men, deriving their just powers from the consent of the governed,—That whenever any Form of Government becomes destructive of these ends, it is the Right of the People to alter or to abolish it, and to institute new Government, laying its foundation on such principles and organizing its powers in such form, as to them shall seem most likely to effect their Safety and Happiness. Prudence, indeed, will dictate that Governments long established should not be changed for light and transient causes; and accordingly all experience hath shown, that mankind are more disposed to suffer, while evils are sufferable, than to right themselves by abolishing the forms to which they are accustomed. But when a long train of abuses and usurpations, pursuing invariably the same Object evinces a design to reduce them under absolute Despotism, it is their right, it is their duty, to throw off such Government, and to provide new Guards for their future security.—Such has been the patient sufferance of these Colonies; and such is now the necessity which constrains them to alter their former Systems of Government. The history of the present King of Great Britain is a history of repeated injuries and usurpations, all having in direct object the establishment of an absolute Tyranny over these States. To prove this, let Facts be submitted to a candid world.

He has refused his Assent to Laws, the most wholesome and necessary for the public good.

He has forbidden his Governors to pass Laws of immediate and pressing importance, unless suspended in their operation till his

Assent should be obtained; and when so suspended, he has utterly neglected to attend to them.

He has refused to pass other Laws for the accommodation of large districts of people, unless those people would relinquish the right of Representation in the Legislature, a right inestimable to them and formidable to tyrants only.

He has called together legislative bodies at places unusual, uncomfortable, and distant from the depository of their Public Records, for the sole purpose of fatiguing them into compliance with his measures.

He has dissolved Representative Houses repeatedly, for opposing with manly firmness his invasions on the rights of the people.

He has refused for a long time, after such dissolutions, to cause others to be elected; whereby the Legislative Powers, incapable of Annihilation, have returned to the People at large for their exercise; the State remaining in the mean time exposed to all the dangers of invasion from without, and convulsions within.

He has endeavoured to prevent the population of these States; for that purpose obstructing the Laws of Naturalization of Foreigners; refusing to pass others to encourage their migration hither, and raising the conditions of new Appropriations of Lands.

He has obstructed the Administration of Justice, by refusing his Assent to Laws for establishing Judiciary Powers.

He has made judges dependent on his Will alone, for the tenure of their offices, and the amount and payment of their salaries.

He has erected a multitude of New Offices, and sent hither swarms of Officers to harass our People, and eat out their substance.

He has kept among us, in times of peace, Standing Armies without the Consent of our legislatures.

He has affected to render the Military independent of and superior to the Civil Power.

He has combined with others to subject us to a jurisdiction foreign to our constitution, and unacknowledged by our laws; giving his Assent to their Acts of pretended legislation:

For quartering large bodies of armed troops among us:

For protecting them, by a mock Trial, from Punishment for any Murders which they should commit on the Inhabitants of these States:

For cutting off our Trade with all parts of the world:

For imposing taxes on us without our Consent:

For depriving us, in many cases, of the benefits of Trial by Jury:

For transporting us beyond Seas to be tried for pretended offences:

For abolishing the free System of English Laws in a neighbouring Province, establishing therein an Arbitrary government, and enlarging its Boundaries so as to render it at once an example and fit instrument for introducing the same absolute rule into these Colonies:

For taking away our Charters, abolishing our most valuable Laws, and altering fundamentally the Forms of our Governments:

For suspending our own Legislatures and declaring themselves invested with Power to legislate for us in all cases whatsoever.

He has abdicated Government here, by declaring us out of his Protection and waging War against us.

He has plundered our seas, ravaged our Coasts, burnt our towns, and destroyed the lives of our people.

He is at this time transporting large armies of foreign mercenaries to complete the works of death, desolation and tyranny, already begun with circumstances of Cruelty & perfidy scarcely paralleled in the most barbarous ages, and totally unworthy of the Head of a civilized nation.

He has constrained our fellow Citizens taken Captive on the high Seas to bear Arms against their Country, to be-

come the executioners of their friends and Brethren, or to fall themselves by their Hands.

He has excited domestic insurrections amongst us, and has endeavoured to bring on the inhabitants of our frontiers, the merciless Indian Savages, whose known rule of warfare is an undistinguished destruction of all ages, sexes and conditions.

In every stage of these Oppressions We have Petitioned for Redress in the most humble terms: Our repeated Petitions have been answered only by repeated injury. A Prince, whose character is thus marked by every act which may define a Tyrant, is unfit to be the ruler of a free People.

Nor have We been wanting in attention to our British brethren. We have warned them from time to time of attempts by their legislature to extend an unwarrantable jurisdiction over us. We have reminded them of the circumstances of our emigration and settlement here. We have appealed to their native justice and magnanimity, and we have conjured them by the ties of our common kindred to disavow these usurpations, which would inevitably interrupt our connections and correspondence. They too have been deaf to the voice of justice and of consanguinity. We must, therefore, acquiesce in the necessity, which denounces our Separation, and hold them, as we hold the rest of mankind, Enemies in War, in Peace Friends.

We, therefore, the Representatives of the United States of America, in General Congress, Assembled, appealing to the Supreme Judge of the world for the rectitude of our intentions, do, in the Name, and by the Authority of the good People of these Colonies, solemnly publish and declare, That these United Colonies are, and of Right ought to be Free and Independent States; that they are Absolved from all Allegiance to the British Crown, and that all political connection between them and the State of Great Britain, is and ought to be totally dissolved; and that as Free and Independent States, they have full Power to levy War, conclude Peace, contract Alliances, establish Commerce, and to do all other Acts and Things which Independent States may of right do. And for the support of this Declaration, with a firm reliance on the Protection of Divine Providence, we mutually pledge to each other our Lives, our Fortunes and our sacred Honor.

United States. The Bill of Rights (Amendments One through Ten of the United States Constitution). (1791)

Amendment I

Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press, or the right of the people peaceably to assemble, and to petition the Government for a redress of grievances.

Amendment II

A well regulated Militia, being necessary to the security of a free State, the right of the people to keep and bear Arms, shall not be infringed.

Amendment III

No Soldier shall, in time of peace be quartered in any house, without the consent of the Owner, nor in time of war, but in a manner to be prescribed by law.

Amendment IV

The right of the people to be secure in their persons, houses, papers, and effects, against unreasonable searches and seizures, shall not be violated, and no Warrants shall issue, but upon probable cause, supported by Oath or affirmation, and particularly describing the place to be searched, and the persons or things to be seized.

Amendment V

No person shall be held to answer for a capital, or otherwise infamous crime, unless on a presentment or indictment of a Grand Jury, except in cases arising in the land or naval forces, or in the Militia, when in actual service in time of War or public danger; nor shall any person be subject for the same offence to be twice put in jeopardy of life or limb, nor shall be compelled in any criminal case to be a witness against himself, nor be deprived of life, liberty, or property, without due process of law; nor shall private property be taken for public use, without just compensation.

Amendment VI

In all criminal prosecutions, the accused shall enjoy the right to a speedy and public trial, by an impartial jury of the State and district wherein the crime shall have been committed; which district shall have been previously ascertained by law, and to be informed of the nature and cause of the accusation; to be confronted with the witnesses against him; to have compulsory process for obtaining witnesses in his favor, and to have the assistance of counsel for his defence.

Amendment VII

In Suits at common law, where the value in controversy shall exceed twenty dollars, the right of trial by jury shall be preserved, and no fact tried by a jury shall be otherwise re-examined in any Court of the United States, than according to the rules of the common law.

Amendment VIII

Excessive bail shall not be required, nor excessive fines imposed, nor cruel and unusual punishments inflicted.

Amendment IX

The enumeration in the Constitution of certain rights shall not be construed to deny or disparage others retained by the people.

Amendment X

The powers not delegated to the United States by the Constitution, nor prohibited by it to the States, are reserved to the States respectively, or to the people.

Thoreau, Henry David. *Walden; or, Life in the Woods*. Boston: Houghton, 1893. (1854)

I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived. I did not wish to live what was not life, living is so dear; nor did I wish to practise resignation, unless it was quite necessary. I wanted to live deep and suck out all the marrow of life, to live so sturdily and Spartan-like as to put to rout all that was not life, to cut a broad swath and shave close, to drive life into a corner, and reduce it to its lowest terms, and, if it proved to be mean, why then to get the whole and genuine meanness of it, and publish its meanness to the world; or if it were sublime, to know it by experience, and be able to give a true account of it in my next excursion. For most men, it appears to me, are in a strange uncertainty about it, whether it is of the devil or of God, and have somewhat hastily concluded that it is the chief end of man here to “glorify God and enjoy him forever.”

Emerson, Ralph Waldo. “Society and Solitude.” *Essays and Poems*. New York: Library of America, 1996. (1857)

‘Tis hard to mesmerize ourselves, to whip our own top; but through sympathy we are capable of energy and endurance. Concert fires people to a certain fury of performance they can rarely reach alone. Here is the use of society: it is so easy with the great to be great; so easy to come up to an existing standard;—as easy as it is to the lover to swim to his maiden through waves so grim before. The benefits of affection are immense; and the one event which never loses its romance, is the encounter with superior persons on terms allowing the happiest intercourse.

It by no means follows that we are not fit for society, because soirées are tedious, and because the soirée finds us tedious. A backwoodsman, who had been sent to the university, told me that, when he heard the best-bred young men at the law school talk together, he reckoned himself a boor; but whenever he caught them apart, and had one to himself alone, then they were the boors, and he the better man. And if we recall the rare hours when we encountered the best persons, we then found ourselves, and then first society seemed to exist. That was society, though in the transom of a brig, or on the Florida Keys.

A cold, sluggish blood thinks it has not facts enough to the purpose, and must decline its turn in the conversation. But they who speak have no more,—have less. ‘Tis not new facts that avail, but the heat to dissolve everybody’s facts. The capital defect of cold, arid natures is the want of animal spirits. They seem a power incredible, as if God should raise the dead. The recluse witnesses what others perform by their aid, with a kind of fear. It is as much out of his possibility as the prowess of Cœur-de-Lion, or an Irishman’s day’s-work on the railroad. ‘Tis said, the present and the future are always rivals. Animal spirits constitute the power of the present, and their feats are like the structure of a pyramid. Their result is a lord, a general, or a boon companion. Before these, what a base mendicant is Memory with his leathern badge! But this genial heat is latent in all constitutions, and is disengaged only by the friction of society. As Bacon said of manners, “To obtain them, it only needs not to despise them,” so we say of animal spirits, that they are the spontaneous product of health and of a social habit. “For behavior, men learn it, as they take diseases, one of another.”

But the people are to be taken in very small doses. If solitude is proud, so is society vulgar. In society, high advantages are set down to the individual as disqualifications. We sink as easily as we rise, through sympathy. So many men whom I know are degraded by their sympathies, their native aims being high enough, but their relation all too tender to the gross people about them. Men cannot afford to live together by their merits, and they adjust themselves by their demerits,—by their love of gossip, or by sheer tolerance and animal good-nature. They untune and dissipate the brave aspirant.

The remedy is, to reinforce each of these moods from the other. Conversation will not corrupt us, if we come to the assembly in our own garb and speech, and with the energy of health to select what is ours and reject what is not. Society we must have; but let it be society, and not exchanging news, or eating from the same dish. Is it society to sit in one of your chairs? I cannot go into the houses of my nearest relatives, because I do not wish to be alone. Society exists by chemical affinity, and not otherwise.

Put any company of people together with freedom for conversation, and a rapid self-distribution takes place, into sets and pairs. The best are accused of exclusiveness. It would be more true to say, they separate as oil from water, as children from old people, without love or hatred in the matter, each seeking his like; and any interference with the affinities would produce constraint and suffocation. All conversation is a magnetic experiment. I know that my friend can talk eloquently; you know that he cannot articulate a sentence: we have seen him in different company. Assort your party, or invite none. Put Stubbs and Coleridge, Quintilian and Aunt Miriam, into pairs, and you make them all wretched. 'Tis an extempore Sing-Sing built in a parlor. Leave them to seek their own mates, and they will be as merry as sparrows.

A higher civility will re-establish in our customs a certain reverence which we have lost. What to do with these brisk young men who break through all fences, and make themselves at home in every house? I find out in an instant if my companion does not want me, and ropes cannot hold me when my welcome is gone. One would think that the affinities would pronounce themselves with a surer reciprocity.

Here again, as so often, Nature delights to put us between extreme antagonisms, and our safety is in the skill with which we keep the diagonal line. Solitude is impracticable, and society fatal. We must keep our head in the one and our hands in the other. The conditions are met, if we keep our independence, yet do not lose our sympathy. These wonderful horses need to be driven by fine hands. We require such a solitude as shall hold us to its revelations when we are in the street and in palaces; for most men are cowed in society, and say good things to you in private, but will not stand to them in public. But let us not be the victims of words. Society and solitude are deceptive names. It is not the circumstance of seeing more or fewer people, but the readiness of sympathy, that imports; and a sound mind will derive its principles from insight, with ever a purer ascent to the sufficient and absolute right, and will accept society as the natural element in which they are to be applied.

Porter, Horace. "Lee Surrenders to Grant, April 9th, 1865." *Eyewitness to America: 500 Years of American History in the Words of Those Who Saw It Happen*. Edited by David Colbert. New York: Vintage, 1998. (1865) From "Lee Surrenders to Grant, April 9th, 1865"

When Lee came to the sentence about the officers' side-arms, private horses & baggage, he showed for the first time during the reading of the letter a slight change of countenance & was evidently touched by this act of generosity. It was doubtless the condition mentioned to which he particularly alluded when he looked toward General Grant, as he finished reading & said with some degree of warmth in his manner, 'This will have a very happy effect upon my army.'

General Grant then said: "Unless you have some suggestions to make in regard to the form in which I have stated the terms, I will have a copy of the letter made in ink, and sign it."

"There is one thing I should like to mention," Lee replied, after a short pause. "The cavalymen and artilerists own their own horses in our army. Its organization in this respect differs from that of the United States." This expression attracted the notice of our officers present, as showing how firmly the conviction was grounded in his mind that we were two distinct countries. He continued: "I should like to understand whether these men will be permitted to retain their horses."

"You will find that the terms as written do not allow this," General Grant replied; "only the officers are permitted to take their private property."

Lee read over the second page of the letter again, and then said: "No, I see the terms do not allow it; that is clear." His face showed plainly that he was quite anxious to have this concession made; and Grant said very promptly, and without giving Lee time to make a direct request:

"Well, the subject is quite new to me. Of course I did not know that any private soldiers owned their animals; but I think we have fought the last battle of the war,—I sincerely hope so,—and that the surrender of this army will be followed soon by that of all the others; and I take it that most of the men in the ranks are small farmers, and as the country has been so raided by the two armies, it is doubtful whether they will be able to put in a crop to carry themselves and their families through the next winter without the aid of the horses they are now riding, and I will arrange it in this way: I will not change the terms as now written, but I will instruct the officers I shall appoint to receive the paroles to let all the men who claim to own a horse or mule take the animals home with them to work their little farms."

Chesterton, G. K. “The Fallacy of Success.” *Selected Essays*. London: Methuen, 1949. (1909)

There has appeared in our time a particular class of books and articles which I sincerely and solemnly think may be called the silliest ever known among men. They are much more wild than the wildest romances of chivalry and much more dull than the dullest religious tract. Moreover, the romances of chivalry were at least about chivalry; the religious tracts are about religion. But these things are about nothing; they are about what is called Success. On every bookstall, in every magazine, you may find works telling people how to succeed. They are books showing men how to succeed in everything; they are written by men who cannot even succeed in writing books. To begin with, of course, there is no such thing as Success. Or, if you like to put it so, there is nothing that is not successful. That a thing is successful merely means that it is; a millionaire is successful in being a millionaire and a donkey in being a donkey. Any live man has succeeded in living; any dead man may have succeeded in committing suicide. But, passing over the bad logic and bad philosophy in the phrase, we may take it, as these writers do, in the ordinary sense of success in obtaining money or worldly position. These writers profess to tell the ordinary man how he may succeed in his trade or speculation—how, if he is a builder, he may succeed as a builder; how, if he is a stockbroker, he may succeed as a stockbroker. They profess to show him how, if he is a grocer, he may become a sporting yachtsman; how, if he is a tenth-rate journalist, he may become a peer; and how, if he is a German Jew, he may become an Anglo-Saxon. This is a definite and business-like proposal, and I really think that the people who buy these books (if any people do buy them) have a moral, if not a legal, right to ask for their money back. Nobody would dare to publish a book about electricity which literally told one nothing about electricity; no one would dare publish an article on botany which showed that the writer did not know which end of a plant grew in the earth. Yet our modern world is full of books about Success and successful people which literally contain no kind of idea, and scarcely and kind of verbal sense.

It is perfectly obvious that in any decent occupation (such as bricklaying or writing books) there are only two ways (in any special sense) of succeeding. One is by doing very good work, the other is by cheating. Both are much too simple to require any literary explanation. If you are in for the high jump, either jump higher than any one else, or manage somehow to pretend that you have done so. If you want to succeed at whist, either be a good whist-player, or play with marked cards. You may want a book about jumping; you may want a book about whist; you may want a book about cheating at whist. But you cannot want a book about Success. Especially you cannot want a book about Success such as those which you can now find scattered by the hundred about the book-market. You may want to jump or to play cards; but you do not want to read wandering statements to the effect that jumping is jumping, or that games are won by winners. If these writers, for instance, said anything about success in jumping it would be something like this: ‘The jumper must have a clear aim before him. He must desire definitely to jump higher than the other men who are in for the same competition. He must let no feeble feelings of mercy (sneaked from the sickening Little Englanders and Pro-Boers) prevent him from trying to do his best. He must remember that a competition in jumping is distinctly competitive, and that, as Darwin has gloriously demonstrated, THE WEAKEST GO TO THE WALL.’ That is the kind of thing the book would say, and very useful it would be, no doubt, if read out in a low and tense voice to a young man just about to take the high jump. Or suppose that in the course of his intellectual rambles the philosopher of Success dropped upon our other case, that of playing cards, his bracing advice would run—‘In playing cards it is very necessary to avoid the mistake (commonly made by maudlin humanitarians and Free Traders) of permitting your opponent to win the game. You must have grit and snap and go in to win. The days of idealism and superstition are over. We live in a time of science and hard common sense, and it has now been definitely proved that in any game where two are playing IF ONE DOES NOT WIN THE OTHER WILL.’ It is all very stirring, of course; but I confess that if I were playing cards I would rather have some decent little book which told me the rules of the game. Beyond the rules of the game it is all a question either of talent or dishonesty; and I will undertake to provide either one or the other—which, it is not for me to say.

**Mencken, H. L. *The American Language, 4th Edition*. New York: Knopf, 1938. (1938)
From Chapter XI: “American Slang,” Section I: “The Nature of Slang”**

What chiefly lies behind (slang) is simply a kind of linguistic exuberance, an excess of word-making energy. It relates itself to the standard language a great deal as dancing relates itself to music. But there is also something else. The best slang is not only ingenious and amusing; it also embodies a kind of social criticism. It not only provides new names for a series of every-day concepts, some new and some old; it also says something about them. “Words which produce the slang effect,” observes Frank Sechrist, “arouse associations what are incongruous or incompatible with those of customary thinking.”

Everyone, including the metaphysician in his study or the hermit in his cell, has a large vocabulary of slang, but the vocabulary of the vulgar is likely to be larger than that of the cultured, and it is harder worked. Its content may be divided into two categories: (a) old words, whether used singly or in combination, that have been put to new uses, usually metaphorical, and (b) new words that have not yet been admitted to the standard vocabulary. Examples of the first type are rubberneck, for a gaping and prying person, and iceberg, for a cold woman; examples of the second are hoosegow, flim-flam, blurb, bazoo and blah. There is a constant movement of slang into accepted usage. Nice, as an adjective of all work, signifying anything satisfactory, was once used in slang only, but today no one would question “a nice day,” “a nice time,” or “a nice hotel.”...The verb-phrase to hold up is now perfectly good American, but so recently as 1901 the late Brander Matthews was sneering at it as slang. In the same way many other verb-phrases, e.g., to cave in, fill the bill and to fly off the handle, once viewed askance, have gradually worked their way to a relatively high level of the standard speech. On some indeterminate tomorrow to stick up and to take for a ride may follow them.

Wright, Richard. *Black Boy*. New York: Harper Perennial, 1998. (1945)
From Part One: Southern Night

That night in my rented room, while letting the hot water run over my can of pork and beans in the sink, I opened *A Book of Prefaces* and began to read. I was jarred and shocked by the style, the clear, clean, sweeping sentences. Why did he write like that? And how did one write like that? I pictured the man as a raging demon, slashing with his pen, consumed with hate, denouncing everything American, extolling everything European or German, laughing at the weakness of people, mocking God, authority. What was this? I stood up, trying to realize what reality lay behind the meaning of the words...Yes, this man was fighting, fighting with words. He was using words as a weapon, using them as one would use a club. Could words be weapons? Well, yes, for here they were. Then maybe, perhaps, I could use them as a weapon? No. It frightened me. I read on and what amazed me was not what he said, but how on earth anybody had the courage to say it.

Occasionally I glance up to reassure myself that I was alone in the room. Who were these men about whom Mencken was talking so passionately? Who was Anatole France? Joseph Conrad? Sinclair Lewis, Sherwood Anderson, Dos-
toevski, George Moore, Gustave Flaubert, Maupassant, Tolstoy, Frank Harris, Mark Twain, Thomas Hardy, Arnold Ben-
nett, Stephen Crane, Zola, Norris, Gorky, Bergson, Ibsen, Balzac, Bernard Shaw, Dumas, Poe, Thomas Mann, O. Henry, Dreiser, H.G. Wells, Gogol, T.S. Eliot, Gide, Baudelaire, Edgar Lee masters, Stendhal, Turgenev, Hunecker, Nietzsche, and scores of others? Were these men real? Did they exist or had they existed? And how did one pronounce their names?

Orwell, George. "Politics and the English Language." *All Art Is Propaganda: Critical Essays*. New York: Mariner, 2009. (1946)

Hofstadter, Richard. "Abraham Lincoln and the Self-Made Myth." *The American Political Tradition and the Men Who Made It*. New York: Vintage, 1974. (1948)

Lincoln was shaken by the presidency. Back in Springfield, politics had been a sort of exhilarating game; but in the White House, politics was power, and power was responsibility. Never before had Lincoln held executive office. In public life he had always been an insignificant legislator whose votes were cast in concert with others and whose decisions in themselves had neither finality nor importance. As President he might consult with others, but innumerable grave decisions were in the end his own, and with them came a burden of responsibility terrifying in its dimensions.

Lincoln's rage for personal success, his external and worldly ambition, was quieted when he entered the White House, and he was at last left alone to reckon with himself. To be confronted with the fruits of his victory only to find that it meant choosing between life and death for others was immensely sobering. That Lincoln should have shouldered the moral burden of the war was characteristic of the high seriousness into which he had grown since 1854; and it may be true, as Professor Charles W. Ramsdell suggested, that he was stricken by an awareness of his own part in whipping up the crisis. This would go far to explain the desperation with which he issued pardons and the charity that he wanted to extend to the conquered South at the war's close. In one of his rare moments of self-revelation he is reported to have said: "Now I don't know what the soul is, but whatever it is, I know that it can humble itself." The great prose of the presidential years came from a soul that had been humbled. Lincoln's utter lack of personal malice during these years, his humane detachment, his tragic sense of life, have no parallel in political history.

Tan, Amy. "Mother Tongue." *The Opposite of Fate: Memories of a Writing Life*. New York: G. P. Putnam's Sons, 2003. (1990)

Just last week, I was walking down the street with my mother, and I again found myself conscious of the English I was using, the English I do use with her. We were talking about the price of new and used furniture and I heard myself saying this: "Not waste money that way." My husband was with us as well, and he didn't notice any switch in my English. And then I realized why. It's because over the twenty years we've been together I've often used that same kind of English with him, and sometimes he even uses it with me. It has become our language of intimacy, a different sort of English that relates to family talk, the language I grew up with.

So you'll have some idea of what this family talk I heard sounds like, I'll quote what my mother said during a recent conversation which I videotaped and then transcribed. During this conversation, my mother was talking about a political gangster in Shanghai who had the same last name as her family's, Du, and how the gangster in his early years wanted to be adopted by her family, which was rich by comparison. Later, the gangster became more powerful, far richer than my mother's family, and one day showed up at my mother's wedding to pay his respects. Here's what she said in part: "Du Yusong having business like fruit stand. Like off the street kind. He is Du like Du Zong—but not Tsung-ming Island people. The local people call putong, the river east side, he belong to that side local people. That man want to ask Du Zong father take him in like become own family. Du Zong father wasn't look down on him, but didn't take seriously, until that man big like become a mafia. Now important person, very hard to inviting him. Chinese way, came only to show respect, don't stay for dinner. Respect for making big celebration, he shows up. Mean gives lots of respect. Chinese custom. Chinese social life that way. If too important won't have to stay too long. He come to my wedding. I didn't see, I heard it. I gone to boy's side, they have YMCA dinner. Chinese age I was nineteen."

Anaya, Rudolfo. “Take the Tortillas Out of Your Poetry.” *The Anaya Reader*. New York: Warner Books, 1995. (1995)

In a recent lecture, “Is Nothing Sacred?”, Salman Rushdie, one of the most censored authors of our time, talked about the importance of books. He grew up in a household in India where books were as sacred as bread. If anyone in the household dropped a piece of bread or a book, the person not only picked it up, but also kissed the object by way of apologizing for clumsy disrespect.

He goes on to say that he had kissed many books before he had kissed a girl. Bread and books were for his household, and for many like his, food for the body and the soul. This image of the kissing of the book one had accidentally dropped made an impression on me. It speaks to the love and respect many people have for them.

I grew up in a small town in New Mexico, and we had very few books in our household. The first one I remember reading was my catechism book. Before I went to school to learn English, my mother taught me catechism in Spanish. I remember the questions and answers I had to learn, and I remember the well-thumbed, frayed volume which was sacred to me.

Growing up with few books in the house created in me a desire and a need for them. When I started school, I remember visiting the one room library of our town and standing in front of the dusty shelves. In reality there were only a few shelves and not over a thousand books, but I wanted to read them all. There was food for my soul in the books, that much I realized.

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Sample Performance Tasks for Informational Texts: English Language Arts

- Students *delineate* and *evaluate* the *argument* that Thomas Paine makes in *Common Sense*. They *assess the reasoning* present in his analysis, including the *premises and purposes* of his essay. [RI.11–12.8]
- Students *analyze* Thomas Jefferson’s Declaration of Independence, identifying its *purpose* and evaluating *rhetorical features* such as the listing of grievances. Students compare and contrast the *themes* and argument found there to those of other *U.S. documents of historical and literary significance*, such as the Olive Branch Petition. [RI.11–12.9]
- Students *provide an objective summary* of Henry David Thoreau’s *Walden* wherein they *analyze how* he articulates the *central ideas* of living simply and being self-reliant and how those ideas *interact and build on one another* (e.g., “According to Thoreau, how specifically does moving toward complexity in one’s life undermine self-reliance?”) [RI.11–12.2]
- Students *analyze how* the *key term success* is interpreted, *used, and refined over the course of* G. K. Chesterton’s essay “The Fallacy of Success.” [RI.11–12.4]
- Students determine Richard Hofstadter’s *purpose and point of view* in his “Abraham Lincoln and the Self-Made Myth,” *analyzing* how both Hofstadter’s *style and content contribute* to the *eloquent and powerful* contrast he draws between the younger, ambitious Lincoln and the sober, more reflective man of the presidential years. [RI.11–12.6]

Informational Texts: History/Social Studies

Tocqueville, Alexis de. *Democracy in America*. Translated by Henry Reeve. (1835) From Chapter 2: “The Origins of the Anglo-Americans”

The remarks I have made will suffice to display the character of Anglo-American civilization in its true light. It is the result (and this should be constantly present to the mind of two distinct elements), which in other places have been in frequent hostility, but which in America have been admirably incorporated and combined with one another. I allude to the spirit of Religion and the spirit of Liberty.

The settlers of New England were at the same time ardent sectarians and daring innovators. Narrow as the limits of some of their religious opinions were, they were entirely free from political prejudices. Hence arose two tendencies, distinct but not opposite, which are constantly discernible in the manners as well as in the laws of the country.

It might be imagined that men who sacrificed their friends, their family, and their native land to a religious conviction were absorbed in the pursuit of the intellectual advantages which they purchased at so dear a rate. The energy, however, with which they strove for the acquirement of wealth, moral enjoyment, and the comforts as well as liberties of the world, is scarcely inferior to that with which they devoted themselves to Heaven.

Political principles and all human laws and institutions were moulded and altered at their pleasure; the barriers of the society in which they were born were broken down before them; the old principles which had governed the world for ages were no more; a path without a turn and a field without an horizon were opened to the exploring and ardent curiosity of man: but at the limits of the political world he checks his researches, he discreetly lays aside the use of his most formidable faculties, he no longer consents to doubt or to innovate, but carefully abstaining from raising the curtain of the sanctuary, he yields with submissive respect to truths which he will not discuss. Thus, in the moral world everything is classed, adapted, decided, and foreseen; in the political world everything is agitated, uncertain, and disputed: in the one is a passive, though a voluntary, obedience; in the other an independence scornful of experience and jealous of authority.

These two tendencies, apparently so discrepant, are far from conflicting; they advance together, and mutually support each other. Religion perceives that civil liberty affords a noble exercise to the faculties of man, and that the political world is a field prepared by the Creator for the efforts of the intelligence. Contented with the freedom and the power which it enjoys in its own sphere, and with the place which it occupies, the empire of religion is never more surely established than when it reigns in the hearts of men unsupported by aught beside its native strength. Religion is no less the companion of liberty in all its battles and its triumphs; the cradle of its infancy, and the divine source of its claims. The safeguard of morality is religion, and morality is the best security of law and the surest pledge of freedom.

Declaration of Sentiments by the Seneca Falls Conference. *An American Primer*. Edited by Daniel J. Boorstin. Chicago: University of Chicago Press, 1966. (1848)

When, in the course of human events, it becomes necessary for one portion of the family of man to assume among the people of the earth a position different from that which they have hitherto occupied, but one to which the laws of nature and of nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes that impel them to such a course.

We hold these truths to be self-evident: that all men and women are created equal; that they are endowed by their Creator with certain inalienable rights; that among these are life, liberty, and the pursuit of happiness; that to secure these rights governments are instituted, deriving their just powers from the consent of the governed. Whenever any form of government becomes destructive of these ends, it is the right of those who suffer from it to refuse allegiance to it, and to insist upon the institution of a new government, laying its foundation on such principles, and organizing its powers in such form, as to them shall seem most likely to effect their safety and happiness. Prudence, indeed, will dictate that governments long established should not be changed for light and transient causes; and accordingly all experience hath shown that mankind are more disposed to suffer while evils are sufferable, than to right themselves by abolishing the forms to which they are accustomed. But when a long train of abuses and usurpations, pursuing invariably the same object, evinces a design to reduce them under absolute despotism, it is their duty to throw off such government, and to provide new guards for their future security. Such has been the patient sufferance of the women under this government, and such is now the necessity which constrains them to demand the equal station to which they are entitled. The history of mankind is a history of repeated injuries and usurpations on the part of man toward woman, having in direct object the establishment of an absolute tyranny over her. To prove this, let facts be submitted to a candid world.

The history of mankind is a history of repeated injuries and usurpations on the part of man toward woman, having in direct object the establishment of an absolute tyranny over her. To prove this, let facts be submitted to a candid world.

He has never permitted her to exercise her inalienable right to the elective franchise.

He has compelled her to submit to laws, in the formation of which she had no voice.

He has withheld from her rights which are given to the most ignorant and degraded men—both natives and foreigners.

Having deprived her of this first right of a citizen, the elective franchise, thereby leaving her without representation in the halls of legislation, he has oppressed her on all sides.

He has made her, if married, in the eye of the law, civilly dead.

He has taken from her all right in property, even to the wages she earns.

He has made her, morally, an irresponsible being, as she can commit many crimes with impunity, provided they be done in the presence of her husband. In the covenant of marriage, she is compelled to promise obedience to her husband, he becoming, to all intents and purposes, her master—the law giving him power to deprive her of her liberty, and to administer chastisement.

He has so framed the laws of divorce, as to what shall be the proper causes, and in case of separation, to whom the guardianship of the children shall be given, as to be wholly regardless of the happiness of women—the law, in all cases, going upon a false supposition of the supremacy of man, and giving all power into his hands.

After depriving her of all rights as a married woman, if single, and the owner of property, he has taxed her to support a government which recognizes her only when her property can be made profitable to it.

He has monopolized nearly all the profitable employments, and from those she is permitted to follow, she receives but a scanty remuneration. He closes against her all the avenues to wealth and distinction which he considers most honorable to himself. As a teacher of theology, medicine, or law, she is not known.

He has denied her the facilities for obtaining a thorough education, all colleges being closed against her.

He allows her in church, as well as state, but a subordinate position, claiming apostolic authority for her exclusion from the ministry, and, with some exceptions, from any public participation in the affairs of the church.

He has created a false public sentiment by giving to the world a different code of morals for men and women, by which moral delinquencies which exclude women from society are not only tolerated, but deemed of little account in man.

He has usurped the prerogative of Jehovah himself, claiming it as his right to assign for her a sphere of action, when that belongs to her conscience and to her God.

He has endeavored, in every way that he could, to destroy her confidence in her own powers, to lessen her self-respect, and to make her willing to lead a dependent and abject life.

Now, in view of this entire disfranchisement of one-half the people of this country, their social and religious degradation—in view of the unjust laws above mentioned, and because women do feel themselves aggrieved, oppressed, and fraudulently deprived of their most sacred rights, we insist that they have immediate admission to all the rights and privileges which belong to them as citizens of the United States.

Douglass, Frederick. “What to the Slave Is the Fourth of July?: An Address Delivered in Rochester, New York, on 5 July 1852.” *The Oxford Frederick Douglass Reader*. Oxford: Oxford University Press, 1996. (1852)

Fellow Citizens, I am not wanting in respect for the fathers of this republic. The signers of the Declaration of Independence were brave men. They were great men, too great enough to give frame to a great age. It does not often happen to a nation to raise, at one time, such a number of truly great men. The point from which I am compelled to view them is not, certainly, the most favorable; and yet I cannot contemplate their great deeds with less than admiration. They were statesmen, patriots and heroes, and for the good they did, and the principles they contended for, I will unite with you to honor their memory....

...Fellow-citizens, pardon me, allow me to ask, why am I called upon to speak here to-day? What have I, or those I represent, to do with your national independence? Are the great principles of political freedom and of natural justice, embodied in that Declaration of Independence, extended to us? And am I, therefore, called upon to bring our humble offering to the national altar, and to confess the benefits and express devout gratitude for the blessings resulting from your independence to us?

Would to God, both for your sakes and ours, that an affirmative answer could be truthfully returned to these questions! Then would my task be light, and my burden easy and delightful. For who is there so cold, that a nation's

sympathy could not warm him? Who so obdurate and dead to the claims of gratitude, that would not thankfully acknowledge such priceless benefits? Who so stolid and selfish, that would not give his voice to swell the hallelujahs of a nation's jubilee, when the chains of servitude had been torn from his limbs? I am not that man. In a case like that, the dumb might eloquently speak, and the "lame man leap as an hart."

But such is not the state of the case. I say it with a sad sense of the disparity between us. I am not included within the pale of glorious anniversary! Your high independence only reveals the immeasurable distance between us. The blessings in which you, this day, rejoice, are not enjoyed in common. The rich inheritance of justice, liberty, prosperity and independence, bequeathed by your fathers, is shared by you, not by me. The sunlight that brought light and healing to you, has brought stripes and death to me. This Fourth July is yours, not mine. You may rejoice, I must mourn. To drag a man in fetters into the grand illuminated temple of liberty, and call upon him to join you in joyous anthems, were inhuman mockery and sacrilegious irony. Do you mean, citizens, to mock me, by asking me to speak to-day? If so, there is a parallel to your conduct. And let me warn you that it is dangerous to copy the example of a nation whose crimes, towering up to heaven, were thrown down by the breath of the Almighty, burying that nation in irrevocable ruin! I can to-day take up the plaintive lament of a peeled and woe-smitten people!

"By the rivers of Babylon, there we sat down. Yea! We wept when we remembered Zion. We hanged our harps upon the willows in the midst thereof. For there, they that carried us away captive, required of us a song; and they who wasted us required of us mirth, saying, Sing us one of the songs of Zion. How can we sing the Lord's song in a strange land? If I forget thee, O Jerusalem, let my right hand forget her cunning. If I do not remember thee, let my tongue cleave to the roof of my mouth."

Fellow-citizens, above your national, tumultuous joy, I hear the mournful wail of millions! whose chains, heavy and grievous yesterday, are, to-day, rendered more intolerable by the jubilee shouts that reach them. If I do forget, if I do not faithfully remember those bleeding children of sorrow this day, "may my right hand forget her cunning, and may my tongue cleave to the roof of my mouth!" To forget them, to pass lightly over their wrongs, and to chime in with the popular theme, would be treason most scandalous and shocking, and would make me a reproach before God and the world. My subject, then, fellow-citizens, is American slavery. I shall see this day and its popular characteristics from the slave's point of view. Standing there identified with the American bondman, making his wrongs mine, I do not hesitate to declare, with all my soul, that the character and conduct of this nation never looked blacker to me than on this 4th of July! Whether we turn to the declarations of the past, or to the professions of the present, the conduct of the nation seems equally hideous and revolting. America is false to the past, false to the present, and solemnly binds herself to be false to the future. Standing with God and the crushed and bleeding slave on this occasion, I will, in the name of humanity which is outraged, in the name of liberty which is fettered, in the name of the constitution and the Bible which are disregarded and trampled upon, dare to call in question and to denounce, with all the emphasis I can command, everything that serves to perpetuate slavery the great sin and shame of America! "I will not equivocate; I will not excuse"; I will use the severest language I can command; and yet not one word shall escape me that any man, whose judgment is not blinded by prejudice, or who is not at heart a slaveholder, shall not confess to be right and just.

But I fancy I hear some one of my audience say, "It is just in this circumstance that you and your brother abolitionists fail to make a favorable impression on the public mind. Would you argue more, a denounce less; would you persuade more, and rebuke less; your cause would be much more likely to succeed." But, I submit, where all is plain there is nothing to be argued. What point in the anti-slavery creed would you have me argue? On what branch of the subject do the people of this country need light? Must I undertake to prove that the slave is a man? That point is conceded already. Nobody doubts it. The slaveholders themselves acknowledge it in the enactment of laws for their government. They acknowledge it when they punish disobedience on the part of the slave. There are seventy-two crimes in the State of Virginia which, if committed by a black man (no matter how ignorant he be), subject him to the punishment of death; while only two of the same crimes will subject a white man to the like punishment. What is this but the acknowledgment that the slave is a moral, intellectual, and responsible being? The manhood of the slave is conceded. It is admitted in the fact that Southern statute books are covered with enactments forbidding, under severe fines and penalties, the teaching of the slave to read or to write. When you can point to any such laws in reference to the beasts of the field, then I may consent to argue the manhood of the slave. When the dogs in your streets, when the fowls of the air, when the cattle on your hills, when the fish of the sea, and the reptiles that crawl, shall be unable to distinguish the slave from a brute, then will I argue with you that the slave is a man!

For the present, it is enough to affirm the equal manhood of the Negro race. Is it not astonishing that, while we are ploughing, planting, and reaping, using all kinds of mechanical tools, erecting houses, constructing bridges, building ships, working in metals of brass, iron, copper, silver and gold; that, while we are reading, writing and ciphering, acting as clerks, merchants and secretaries, having among us lawyers, doctors, ministers, poets, authors, editors, orators and teachers; that, while we are engaged in all manner of enterprises common to other men, digging gold in California, capturing the whale in the Pacific, feeding sheep and cattle on the hill-side, living, moving, acting, thinking, planning, living in families as husbands, wives and children, and, above all, confessing and worshipping the Christian's God, and looking hopefully for life and immortality beyond the grave, we are called upon to prove that we are men!

Would you have me argue that man is entitled to liberty? That he is the rightful owner of his own body? You have already declared it. Must I argue the wrongfulness of slavery? Is that a question for Republicans? Is it to be settled by the rules of logic and argumentation, as a matter beset with great difficulty, involving a doubtful application of the

principle of justice, hard to be understood? How should I look to-day, in the presence of Americans, dividing, and subdividing a discourse, to show that men have a natural right to freedom? Speaking of it relatively and positively, negatively and affirmatively. To do so, would be to make myself ridiculous, and to offer an insult to your understanding. There is not a man beneath the canopy of heaven that does not know that slavery is wrong for him.

What, am I to argue that it is wrong to make men brutes, to rob them of their liberty, to work them without wages, to keep them ignorant of their relations to their fellow men, to beat them with sticks, to flay their flesh with the lash, to load their limbs with irons, to hunt them with dogs, to sell them at auction, to sunder their families, to knock out their teeth, to burn their flesh, to starve them into obedience and submission to their masters? Must I argue that a system thus marked with blood, and stained with pollution, is wrong? No! I will not. I have better employment for my time and strength than such arguments would imply.

What, then, remains to be argued? Is it that slavery is not divine; that God did not establish it; that our doctors of divinity are mistaken? There is blasphemy in the thought. That which is inhuman, cannot be divine! Who can reason on such a proposition? They that can, may; I cannot. The time for such argument is passed.

At a time like this, scorching irony, not convincing argument, is needed. O! Had I the ability, and could reach the nation's ear, I would, to-day, pour out a fiery stream of biting ridicule, blasting reproach, withering sarcasm, and stern rebuke. For it is not light that is needed, but fire; it is not the gentle shower, but thunder. We need the storm, the whirlwind, and the earthquake. The feeling of the nation must be quickened; the conscience of the nation must be roused; the propriety of the nation must be startled; the hypocrisy of the nation must be exposed; and its crimes against God and man must be proclaimed and denounced.

What, to the American slave, is your 4th of July? I answer; a day that reveals to him, more than all other days in the year, the gross injustice and cruelty to which he is the constant victim. To him, your celebration is a sham; your boasted liberty, an unholy license; your national greatness, swelling vanity; your sounds of rejoicing are empty and heartless; your denunciation of tyrants, brass-fronted impudence; your shouts of liberty and equality, hollow mockery; your prayers and hymns, your sermons and thanksgivings, with all your religious parade and solemnity, are, to him, mere bombast, fraud, deception, impiety, and hypocrisy — a thin veil to cover up crimes which would disgrace a nation of savages. There is not a nation on the earth guilty of practices more shocking and bloody than are the people of the United States, at this very hour.

Go where you may, search where you will, roam through all the monarchies and despotisms of the Old World, travel through South America, search out every abuse, and when you have found the last, lay your facts by the side of the everyday practices of this nation, and you will say with me, that, for revolting barbarity and shameless hypocrisy, America reigns without a rival.

***An American Primer.* Edited by Daniel J. Boorstin. Chicago: University of Chicago Press, 1966. (1966)**

Lagemann, Ellen Condliffe. "Education." *The Reader's Companion to American History*. Edited by Eric Foner and John A. Garraty. New York: Houghton Mifflin, 1991. (1991)

**McPherson, James M. *What They Fought For 1861–1865*. New York: Anchor, 1995. (1994)
From Chapter 2: "The Best Government on God's Footstool"**

One of the questions often asked a Civil War historian is, "Why did the North fight?" Southern motives seem easier to understand. Confederates fought for independence, for their own property and way of life, for their very survival as a nation. But what did the Yankees fight for? Why did they persist through four years of the bloodiest conflict in American history, costing 360,000 northern lives—not to mention 260,000 southern lives and untold destruction of resources? Puzzling over this question in 1863, Confederate War Department clerk John Jones wrote in his diary: "Our men must prevail in combat, or lose their property, country, freedom, everything.... On the other hand the enemy, in yielding the contest, may retire into their own country, and possess everything they enjoyed before the war began."

If that was true, why did the Yankees keep fighting? We can find much of the answer in Abraham Lincoln's notable speeches: the Gettysburg Address, his first and second inaugural addresses, the peroration of his message to Congress on December 1, 1862. But we can find even more of the answer in the wartime letters and diaries of the men who did the fighting. Confederates who said that they fought for the same goals as their forebears of 1776 would have been surprised by the intense conviction of the northern soldiers that they were upholding the legacy of the American Revolution.

***The American Reader: Words that Moved a Nation, 2nd Edition.* Edited by Diane Ravitch. New York: HarperCollins, 2000. (2000)**

**Amar, Akhil Reed. *America's Constitution: A Biography*. New York: Random House, 2005. (2005)
From Chapter 2: "New Rules for a New World"**

Let's begin with two tiny puzzles posed by the Article I command that "Representatives and direct Taxes shall be apportioned among the several States...by adding to the whole Number of free Persons...three fifths of all other Persons." First, although this language specified the apportionment formula "among the several states," it failed to specify the formula within each state.

[...]

A second small puzzle: why did Article I peg the number of representatives to the underlying number of persons, instead of the underlying number of eligible voters, à la New York?

[...]

These two small problems, centering on the seemingly innocent words "among" and "Persons" quickly spiral out into the most vicious words of the apportionment clause: "adding three fifths of all other persons." Other persons here meant other than free persons – that is, slaves. Thus, the more slaves a given state's master class bred or bought, the more seats the state could claim in Congress, for every decade in perpetuity.

The Philadelphia draftsmen camouflaged this ugly point as best they could, euphemistically avoiding the S-word and simultaneously introducing the T-word – taxes – into the equation (Representatives and direct Taxes shall be apportioned).

[...]

The full import of the camouflaged clause eluded many readers in the late 1780s. In the wake of two decades of debate about taxation and burdens under the empire and confederation, many Founding-era Americans confronting the clause focused on taxation rather than on representation. Some Northern critics grumbled that three-fifths should have been five-fifths so as to oblige the South to pay more taxes, without noticing that five-fifths would have also enabled the South to gain more House seats.

**McCullough, David. 1776. New York: Simon & Schuster, 2005. (2005)
From Chapter 3: "Dorchester Heights"**

On January 14, two weeks into the new year, George Washington wrote one of the most forlorn, despairing letters of his life. He had been suffering sleepless nights in the big house by the Charles. "The reflection upon my situation and that of this army produces many an uneasy hour when all around me are wrapped in sleep," he told the absent Joseph Reed. "Few people know the predicament we are in."

Filling page after page, he enumerated the same troubles and woes he had been reporting persistently to Congress for so long, and that he would report still again to John Hancock that same day. There was too little powder, still no money. (Money was useful in the common affairs of life but in war it was essential, Washington would remind the wealthy Hancock.) So many of the troops who had given up and gone home had, against orders, carried off muskets that were not their own that the supply of arms was depleted to the point where there were not enough for the new recruits. "We have not at this time 100 guns in the stores of all that have been taken in the prize ship [the captured British supply ship *Nancy*]," he wrote to Reed. On paper his army numbered between 8,000 and 10,000. In reality only half that number were fit for duty.

It was because he had been unable to attack Boston that things had come to such a pass, he was convinced, The changing of one army to another in the midst of winter, with the enemy so close at hand, was like nothing, "in the pages of history." That the British were so "blind" to what was going on and the true state of his situation he considered nearly miraculous.

He was downcast and feeling quite sorry for himself. Had he known what he was getting into, he told Reed, he would never have accepted the command.

**Bell, Julian. *Mirror of the World: A New History of Art*. New York: Thames & Hudson, 2007. (2007)
From Chapter 7: "Theatrical Realities"**

The idea that artists are transforming the cultures around them and imagining the previously unimaginable – Michelangelo painting the Sistine Chapel, for instance—makes for a more exciting story. But if we insist on looking for innovation, we may go against the historical grain. Art cultures always move, but not always in leaps. Westerners are used to thinking that small-scale societies (Aboriginal Australia, for instance) have changed their terms of reference relatively slowly, but the same might be said of the largest of all regional civilizations. Through the 16th century—as

through most of the last two millennia—the world’s wealthiest and most populous state was China, then ruled by the Ming dynasty. Far from Beijing, the empire’s capital, a landed elite had converged for three centuries around the lake-side city of Suzhou. In this agreeably sophisticated environment, Weng Zhenming was one of hundreds devoting himself to painting scrolls with landscape or plant studies accompanied by poetic inscriptions. It was a high-minded pursuit, in so far as literati like Wen would not (in principle at least) take money for their work.

Wen’s Seven Junipers of 1532 stands out among the throng of such works on account of its whip-crack dynamism, a wild, irregular rhythm bounding over the length of three and a half metres (twelve feet) of paper. It seems to do things with pictorial space that Western painters would not attempt until the 20th century. But its force—unlike that of contemporary works by Michelangelo—is by no means a matter of radicalism. Wen, painting the scroll in his sixties, was returning to an image painted by his revered predecessor in Suzhou, Shen Zhou, and looking back beyond Shen to the style of Zhao Mengfu, who had painted around 1300. His accompanying poem, written ‘in admiration of antiquity’, identifies the junipers as morally encouraging emblems of resilience as ‘magic witnesses of days gone by’. ‘Who knows’, he adds wistfully, ‘what is to come hereafter?’ In other words, the momentum here is one of nostalgia: in the hands of a distinguished exponent in a privileged location in a politically unruffled era, backwards-looking might have a creative force of its own.

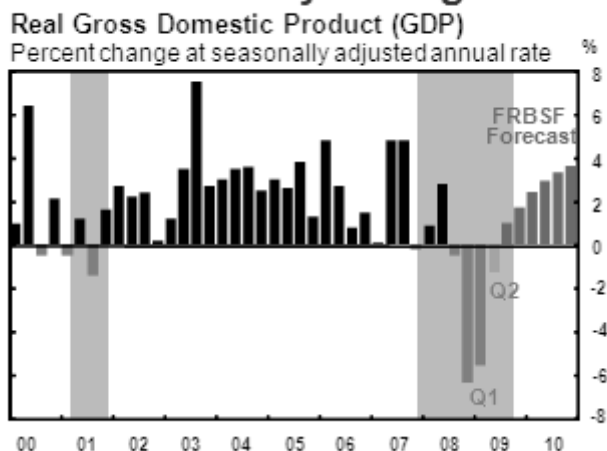
FedViews by the Federal Reserve Bank of San Francisco (2009)

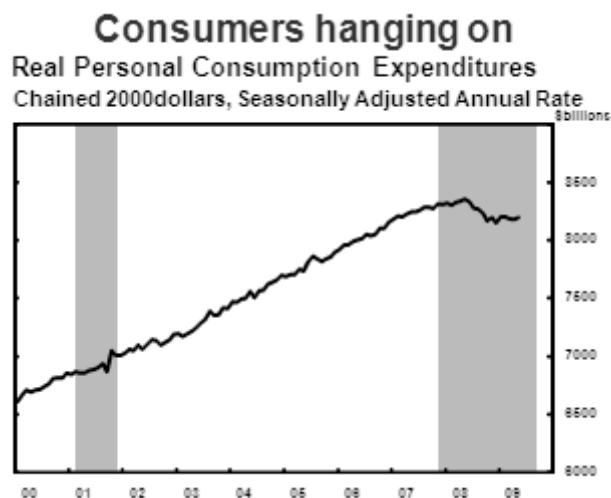
The opinions expressed in this article do not necessarily reflect the views of the management of the Federal Reserve Bank of San Francisco, or of the Board of Governors of the Federal Reserve System.

Mary C. Daly, vice president and director of the Center for the Study of Innovation and Productivity at the Federal Reserve Bank of San Francisco, states her views on the current economy and the outlook.

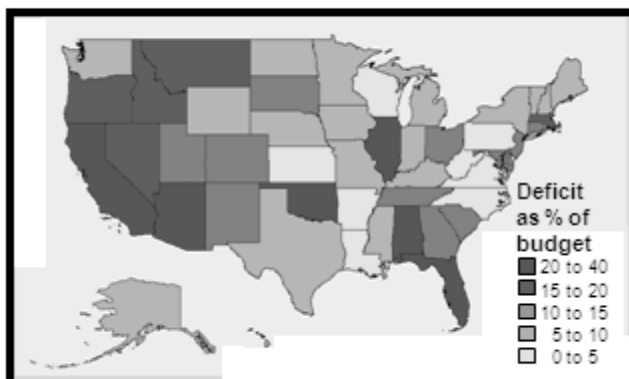
- Financial markets are improving, and the crisis mode that has characterized the past year is subsiding. The adverse feedback loop, in which losses by banks and other lenders lead to tighter credit availability, which then leads to lower spending by households and businesses, has begun to slow. As such, investors’ appetite for risk is returning, and some of the barriers to credit that have been constraining businesses and households are diminishing.
- Income from the federal fiscal stimulus, as well as some improvement in confidence, has helped stabilize consumer spending. Since consumer spending accounts for two-thirds of all economic activity, this is a key factor affecting our forecast of growth in the third quarter.
- The gradual nature of the recovery will put additional pressure on state and local budgets. Following a difficult 2009, especially in the West, most states began the 2010 fiscal year on July 1 with even larger budget gaps to solve.
- Still, many remain worried that large fiscal deficits will eventually be inflationary. However, a look at the empirical link between fiscal deficits and inflation in the United States shows no correlation between the two. Indeed, during the 1980s, when the United States was running large deficits, inflation was coming down.

Modest recovery to begin in Q3

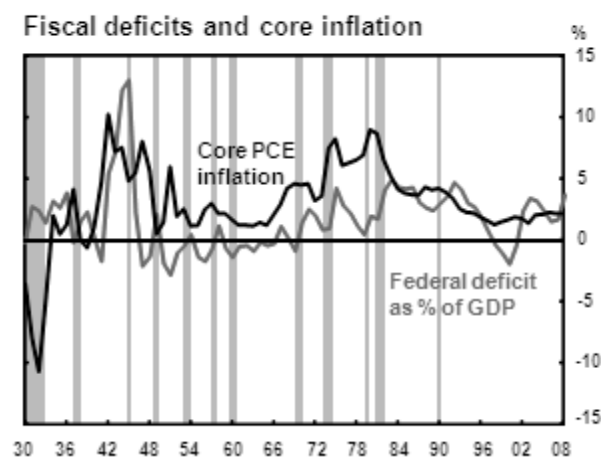




State budget gaps pervasive in 2009



No link between deficits and inflation



Informational Texts: Science, Mathematics, and Technical Subjects

Paulos, John Allen. *Innumeracy: Mathematical Illiteracy and Its Consequences*. New York: Vintage, 1988. (1988)
From Chapter 1: “Examples and Principles”

Archimedes and Practically Infinite Numbers

There is a fundamental property of numbers named after the Greek mathematician Archimedes which states that any number, no matter how huge, can be exceeded by adding together sufficiently many of any smaller number, no matter how tiny. Though obvious in principle, the consequences are sometimes resisted, as they were by the student of mine who maintained that human hair just didn’t grow in miles per hour. Unfortunately, the nanoseconds used up in a simple computer operation do add up to lengthy bottlenecks on intractable problems, many of which would require millennia to solve in general. It takes some getting accustomed to the fact that the minuscule times and distances of microphysics as well as the vastness of astronomical phenomena share the dimensions of our human world.

It’s clear how the above property of numbers led to Archimedes’ famous pronouncement that given a fulcrum, a long enough lever, and a place to stand, he alone could physically lift the earth. An awareness of the additivity of small quantities is lacking in innumerates, who don’t seem to believe that their little aerosol cans of hairspray could play any role in the depletion of the ozone layer of the atmosphere, or that their individual automobile contributes anything to the problem of acid rain.

Gladwell, Malcolm. *The Tipping Point: How Little Things Can Make a Big Difference*. New York: Back Bay Books, 2002. (2002)
From “The Three Rules of Epidemics”

The three rules of the Tipping Point—the Law of the few, the Stickiness Factor, the Power of Context—offer a way of making sense of epidemics. They provide us with direction for how to go about reaching a Tipping Point. The balance of this book will take these ideas and apply them to other puzzling situations and epidemics from the world around us. How do these three rules help us understand teenage smoking, for example, or the phenomenon of word of mouth, or crime, or the rise of a bestseller? The answers may surprise you.

Tyson, Neil deGrasse. “Gravity in Reverse: The Tale of Albert Einstein’s ‘Greatest Blunder.’” *Natural History*. 112.10 (Dec 2003). (2003)

Sung to the tune of “The Times They Are A-Changin’”:

Come gather ‘round, math phobes,
 Wherever you roam
 And admit that the cosmos
 Around you has grown
 And accept it that soon
 You won’t know what’s worth knowin’
 Until Einstein to you
 Becomes clearer.
 So you’d better start listenin’
 Or you’ll drift cold and lone
 For the cosmos is weird, gettin’ weirder.
 —The Editors (with apologies to Bob Dylan)

Cosmology has always been weird. Worlds resting on the backs of turtles, matter and energy coming into existence out of much less than thin air. And now, just when you’d gotten familiar, if not really comfortable, with the idea of a big bang, along comes something new to worry about. A mysterious and universal pressure pervades all of space and acts against the cosmic gravity that has tried to drag the universe back together ever since the big bang. On top of that, “negative gravity” has forced the expansion of the universe to accelerate exponentially, and cosmic gravity is losing the tug-of-war.

For these and similarly mind-warping ideas in twentieth-century physics, just blame Albert Einstein.

Einstein hardly ever set foot in the laboratory; he didn’t test phenomena or use elaborate equipment. He was a theorist who perfected the “thought experiment,” in which you engage nature through your imagination, inventing a situation or a model and then working out the consequences of some physical principle.

If—as was the case for Einstein—a physicist’s model is intended to represent the entire universe, then manipulating the model should be tantamount to manipulating the universe itself. Observers and experimentalists can then go out and look for the phenomena predicted by that model. If the model is flawed, or if the theorists make a mistake in their

calculations, the observers will detect a mismatch between the model's predictions and the way things happen in the real universe. That's the first cue to try again, either by adjusting the old model or by creating a new one.

Media Text

NOVA animation of an Einstein "thought experiment":

<http://www.pbs.org/wgbh/nova/einstein/relativity/>

Calishain, Tara, and Rael Dornfest. *Google Hacks: Tips & Tools for Smarter Searching, 2nd Edition*. Sebastopol, Calif.: O'Reilly Media, 2004. (2004)

From Chapter 1: "Web: Hacks 1–20," Google Web Search Basics

Whenever you search for more than one keyword at a time, a search engine has a default strategy for handling and combining those keywords. Can those words appear individually in a page, or do they have to be right next to each other? Will the engine search for both keywords or for either keyword?

Phrase Searches

Google defaults to searching for occurrences of your specified keywords anywhere on the page, whether side-by-side or scattered throughout. To return results of pages containing specifically ordered words, enclose them in quotes, turning your keyword search into a phrase search, to use Google's terminology.

On entering a search for the keywords:

to be or not to be

Google will find matches where the keywords appear anywhere on the page. If you want Google to find you matches where the keywords appear together as a phrase, surround them with quotes, like this:

"to be or not to be"

Google will return matches only where those words appear together (not to mention explicitly including stop words such as "to" and "or" [...]).

Phrase searches are also useful when you want to find a phrase but aren't sure of the exact wording. This is accomplished in combination with wildcards [...]

Basic Boolean

Whether an engine searches for all keywords or any of them depends on what is called its Boolean default. Search engines can default to Boolean AND (searching for all keywords) or Boolean OR (searching for any keywords). Of course, even if a search engine defaults to searching for all keywords, you can usually give it a special command to instruct it to search for any keyword. Lacking specific instructions, the engine falls back on its default setting.

Google's Boolean default is AND, which means that, if you enter query words without modifiers, Google will search or all of your query words. For example if you search for:

snowblower Honda "Green Bay"

Google will search for all the words. If you prefer to specify that any one word or phrase is acceptable, put an OR between each:

snowblower OR Honda OR "Green Bay"

Kane, Gordon. "The Mysteries of Mass." *Scientific American Special Edition* December 2005. (2005)

Physicists are hunting for an elusive particle that would reveal the presence of a new kind of field that permeates all of reality. Finding that Higgs field will give us a more complete understanding about how the universe works.

Most people think they know what mass is, but they understand only part of the story. For instance, an elephant is clearly bulkier and weighs more than an ant. Even in the absence of gravity, the elephant would have greater mass—it would be harder to push and set in motion. Obviously the elephant is more massive because it is made of many more atoms than the ant is, but what determines the masses of the individual atoms? What about the elementary particles that make up the atoms—what determines their masses? Indeed, why do they even have mass?

We see that the problem of mass has two independent aspects. First, we need to learn how mass arises at all. It turns out mass results from at least three different mechanisms, which I will describe below. A key player in physicists'

tentative theories about mass is a new kind of field that permeates all of reality, called the Higgs field. Elementary particle masses are thought to come about from the interaction with the Higgs field. If the Higgs field exists, theory demands that it have an associated particle, the Higgs boson. Using particle accelerators, scientists are now hunting for the Higgs.

Fischetti, Mark. "Working Knowledge: Electronic Stability Control." *Scientific American* April 2007. (2007)

Steer Clear

Automakers are offering electronic stability control on more and more passenger vehicles to help prevent them from sliding, veering off the road, or even rolling over. The technology is a product of an ongoing evolution stemming from antilock brakes.

When a driver jams the brake pedal too hard, anti-lock hydraulic valves subtract brake pressure at a given wheel so the wheel does not lock up. As these systems proliferated in the 1990s, manufacturers tacked on traction-control valves that help a spinning drive wheel grip the road.

For stability control, engineers mounted more hydraulics that can apply pressure to any wheel, even if the driver is not braking. When sensors indicate the car is sliding forward instead of turning or is turning too sharply, the actuators momentarily brake certain wheels to correct the trajectory. "Going to electronic stability control was a big step," says Scott Dahl, director of chassis-control strategy at supplier Robert Bosch in Farmington Hills, Michigan. "We had to add sensors that can determine what the driver intends to do and compare that with what the car is actually doing." Most systems also petition the engine-control computer to reduce engine torque to dampen wayward movement.

U.S. General Services Administration. Executive Order 13423: Strengthening Federal Environmental, Energy, and Transportation Management.

http://www.gsa.gov/Portal/gsa/ep/contentView.do?contentType=GSA_BASIC&contentId=22395 2010 (2007)

Executive Order 13423

Strengthening Federal Environmental, Energy, and Transportation Management

The President Strengthening Federal Environmental, Energy, and Transportation Management

By the authority vested in me as President by the Constitution and the laws of the United States of America, and to strengthen the environmental, energy, and transportation management of Federal agencies, it is hereby ordered as follows:

Section 1. Policy. It is the policy of the United States that Federal agencies conduct their environmental, transportation, and energy-related activities under the law in support of their respective missions in an environmentally, economically and fiscally sound, integrated, continuously improving, efficient, and sustainable manner.

Sec. 2. Goals for Agencies. In implementing the policy set forth in section 1 of this order, the head of each agency shall:

(a) improve energy efficiency and reduce greenhouse gas emissions of the agency, through reduction of energy intensity by (i) 3 percent annually through the end of fiscal year 2015, or (ii) 30 percent by the end of fiscal year 2015, relative to the baseline of the agency's energy use in fiscal year 2003;

(b) ensure that (i) at least half of the statutorily required renewable energy consumed by the agency in a fiscal year comes from new renewable sources, and (ii) to the extent feasible, the agency implements renewable energy generation projects on agency property for agency use;

(c) beginning in FY 2008, reduce water consumption intensity, relative to the baseline of the agency's water consumption in fiscal year 2007, through life-cycle cost-effective measures by 2 percent annually through the end of fiscal year 2015 or 16 percent by the end of fiscal year 2015;

(d) require in agency acquisitions of goods and services (i) use of sustainable environmental practices, including acquisition of biobased, environmentally preferable, energy-efficient, water-efficient, and recycled-content products, and (ii) use of paper of at least 30 percent post-consumer fiber content;

(e) ensure that the agency (i) reduces the quantity of toxic and hazardous chemicals and materials acquired, used, or disposed of by the agency, (ii) increases diversion of solid waste as appropriate, and (iii) maintains cost-effective waste prevention and recycling programs in its facilities;

(f) ensure that (i) new construction and major renovation of agency buildings comply with the Guiding Principles for

Federal Leadership in High Performance and Sustainable Buildings set forth in the Federal Leadership in High Performance and Sustainable Buildings Memorandum of Understanding (2006), and (ii) 15 percent of the existing Federal capital asset building inventory of the agency as of the end of fiscal year 2015 incorporates the sustainable practices in the Guiding Principles;

(g) ensure that, if the agency operates a fleet of at least 20 motor vehicles, the agency, relative to agency baselines for fiscal year 2005, (i) reduces the fleet's total consumption of petroleum products by 2 percent annually through the end of fiscal year 2015, (ii) increases the total fuel consumption that is non-petroleum-based by 10 percent annually, and (iii) uses plug-in hybrid (PIH) vehicles when PIH vehicles are commercially available at a cost reasonably comparable, on the basis of life-cycle cost, to non-PIH vehicles; and

(h) ensure that the agency (i) when acquiring an electronic product to meet its requirements, meets at least 95 percent of those requirements with an Electronic Product Environmental Assessment Tool (EPEAT)-registered electronic product, unless there is no EPEAT standard for such product,

(ii) enables the Energy Star feature on agency computers and monitors,

(iii) establishes and implements policies to extend the useful life of agency electronic equipment, and (iv) uses environmentally sound practices with respect to disposition of agency electronic equipment that has reached the end of its useful life.

Kurzweil, Ray. "The Coming Merger of Mind and Machine." *Scientific American Special Edition* January 2008. (2008)

The accelerating pace of technological progress means that our intelligent creations will soon eclipse us—and that their creations will eventually eclipse them.

Sometime early in this century the intelligence of machines will exceed that of humans. Within a quarter of a century, machines will exhibit the full range of human intellect, emotions and skills, ranging from musical and other creative aptitudes to physical movement. They will claim to have feelings and, unlike today's virtual personalities, will be very convincing when they tell us so. By around 2020 a \$1,000 computer will at least match the processing power of the human brain. By 2029 the software for intelligence will have been largely mastered, and the average personal computer will be equivalent to 1,000 brains.

Once computers achieve a level of intelligence comparable to that of humans, they will necessarily soar past it. For example, if I learn French, I can't readily download that learning to you. The reason is that for us, learning involves successions of stunningly complex patterns of interconnections among brain cells (neurons) and among the concentrations of biochemicals known as neurotransmitters that enable impulses to travel from neuron to neuron. We have no way of quickly downloading these patterns. But quick downloading will allow our nonbiological creations to share immediately what they learn with billions of other machines. Ultimately, nonbiological entities will master not only the sum total of their own knowledge but all of ours as well.

Gibbs, W. Wayt. "Untangling the Roots of Cancer." *Scientific American Special Edition* June 2008. (2008)

Recent evidence challenges long-held theories of how cells turn malignant—and suggests new ways to stop tumors before they spread.

What causes cancer?

Tobacco smoke, most people would say. Probably too much alcohol, sunshine or grilled meat; infection with cervical papillomaviruses; asbestos. All have strong links to cancer, certainly. But they cannot be root causes. Much of the population is exposed to these carcinogens, yet only a tiny minority suffers dangerous tumors as a consequence.

A cause, by definition, leads invariably to its effect. The immediate cause of cancer must be some combination of insults and accidents that induces normal cells in a healthy human body to turn malignant, growing like weeds and sprouting in unnatural places.

At this level, the cause of cancer is not entirely a mystery. In fact, a decade ago many geneticists were confident that science was homing in on a final answer: cancer is the result of cumulative mutations that alter specific locations in a cell's DNA and thus change the particular proteins encoded by cancer-related genes at those spots. The mutations affect two kinds of cancer genes. The first are called tumor suppressors. They normally restrain cells' ability to divide, and mutations permanently disable the genes. The second variety, known as oncogenes, stimulate growth—in other words, cell division. Mutations lock oncogenes into an active state. Some researchers still take it as axiomatic that such growth-promoting changes to a small number of cancer genes are the initial event and root cause of every human cancer.

Gawande, Atul. “The Cost Conundrum: Health Care Costs in McAllen, Texas.” *The New Yorker* June 1, 2009. (2009)

It is spring in McAllen, Texas. The morning sun is warm. The streets are lined with palm trees and pickup trucks. McAllen is in Hidalgo County, which has the lowest household income in the country, but it's a border town, and a thriving foreign-trade zone has kept the unemployment rate below ten per cent. McAllen calls itself the Square Dance Capital of the World. “Lonesome Dove” was set around here.

McAllen has another distinction, too: it is one of the most expensive health-care markets in the country. Only Miami—which has much higher labor and living costs—spends more per person on health care. In 2006, Medicare spent fifteen thousand dollars per enrollee here, almost twice the national average. The income per capita is twelve thousand dollars. In other words, Medicare spends three thousand dollars more per person here than the average person earns.

The explosive trend in American medical costs seems to have occurred here in an especially intense form. Our country's health care is by far the most expensive in the world. In Washington, the aim of health-care reform is not just to extend medical coverage to everybody but also to bring costs under control. Spending on doctors, hospitals, drugs, and the like now consumes more than one of every six dollars we earn. The financial burden has damaged the global competitiveness of American businesses and bankrupted millions of families, even those with insurance. It's also devouring our government. “The greatest threat to America's fiscal health is not Social Security,” President Barack Obama said in a March speech at the White House. “It's not the investments that we've made to rescue our economy during this crisis. By a wide margin, the biggest threat to our nation's balance sheet is the skyrocketing cost of health care. It's not even close.”

Sample Performance Tasks for Informational Texts: History/Social Studies & Science, Mathematics, and Technical Subjects

- Students *determine the central ideas* found in the Declaration of Sentiments by the Seneca Falls Conference, noting the parallels between it and the Declaration of Independence and *providing a summary that makes clear the relationships among the key details and ideas* of each text and between the texts. [RH.11-12.2]
- Students *evaluate the premises* of James M. McPherson's argument regarding why Northern soldiers fought in the Civil War by *corroborating the evidence* provided from the letters and diaries of these soldiers with *other primary and secondary sources* and *challenging* McPherson's *claims* where appropriate. [RH.11-12.8]
- Students *integrate the information* provided by Mary C. Daly, vice president at the Federal Reserve Bank of San Francisco, with the data presented *visually* in the *FedViews* report. In their analysis of these *sources of information presented in diverse formats*, students frame and *address a question or solve a problem* raised by their *evaluation* of the evidence. [RH.11-12.7]
- Students *analyze the hierarchical* relationships between phrase searches and searches that use basic Boolean operators in Tara Calishain and Rael Dornfest's *Google Hacks: Tips & Tools for Smarter Searching, 2nd Edition*. [RST.11-12.5]
- Students *analyze* the concept of mass based on their close reading of Gordon Kane's “The Mysteries of Mass” and *cite specific textual evidence* from the *text* to answer the question of why elementary particles have mass at all. Students explain *important distinctions the author makes* regarding the Higgs field and the Higgs boson and their relationship to the concept of mass. [RST.11-12.1]
- Students *determine the meaning of key terms* such as *hydraulic*, *trajectory*, and *torque* as well as other *domain-specific words and phrases* such as *actuators*, *antilock brakes*, and *traction control* used in Mark Fischetti's “Working Knowledge: Electronic Stability Control.” [RST.11-12.4]